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SCHOOL ARTS

the art education magazine

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JUNE 1954

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NEWS DIGEST

Art Conventions Outstanding Large and enthusiastic crowds attended the various regional art association meetings this spring and all reports indicate highly successful meetings. A digest of each program was given in the February issue of School Arts, and three pages of photographs were included in this issue, beginning on page 36. Eastern Arts met in New York, with 1181 in attendance. Crafts were emphasized at many of the meetings, with demonstrations and an opportunity for actual participation. Southeastern Arts met in Gatlinburg, Tennessee; Western Arts met in Grand Rapids; and Pacific Arts convened in San Francisco. The Committee on Art Education, meeting at New York's Museum of Modern Art, had a record attendance of 680. This meeting gave special attention to the dangers in "robot painting," television shows which advocate imitative procedures and painting number kits. There were also several excellent state conventions, including the New York State meeting at Rochester and the first Pennsylvania State meeting at Harrisburg. Every indication is that the art educators are alert to changing conditions and anxious to improve the quality of art instruction in schools and colleges.

Defenbacher Heads College Dr. Daniel S. Defenbacher, known to many of us as director of the Walker Art Center and more recently as director of the Fort Worth Art Museum, will become president of the California College of Arts and Crafts on September 1.

Summer Faculty Appointments Pauline D. Smith, assistant supervisor of art in the Baltimore schools, will participate in the well-known Ontario summer art program under the direction of Dr. C. D. Gaitskell. Dr. Alexander Masley, head of the art education department at the University of Mexico will be guest professor at the University of Washington for four weeks and then go to the University of Oregon. Your editor will conduct a two-week workshop in jewelry making at the University of Michigan, July 19-30.

Charles M. Robertson, professor at Pratt, was elected new president of Eastern Arts.



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JEWELRY MAKING AS AN ART EXPRESSION

By D. Kenneth Winebrenner, Editor of School Arts,
Professor of Art, State College for Teachers, Buffalo



At last, here is a guide to jewelry making with an emphasis on experimental, creative design, planned for classes or individual uses. Its unique organization makes it useful at various age levels by both beginners and experienced craftsmen. This unusual book gives practical help in both design and working process, enables workers to locate information quickly as needed in the broad art program today.

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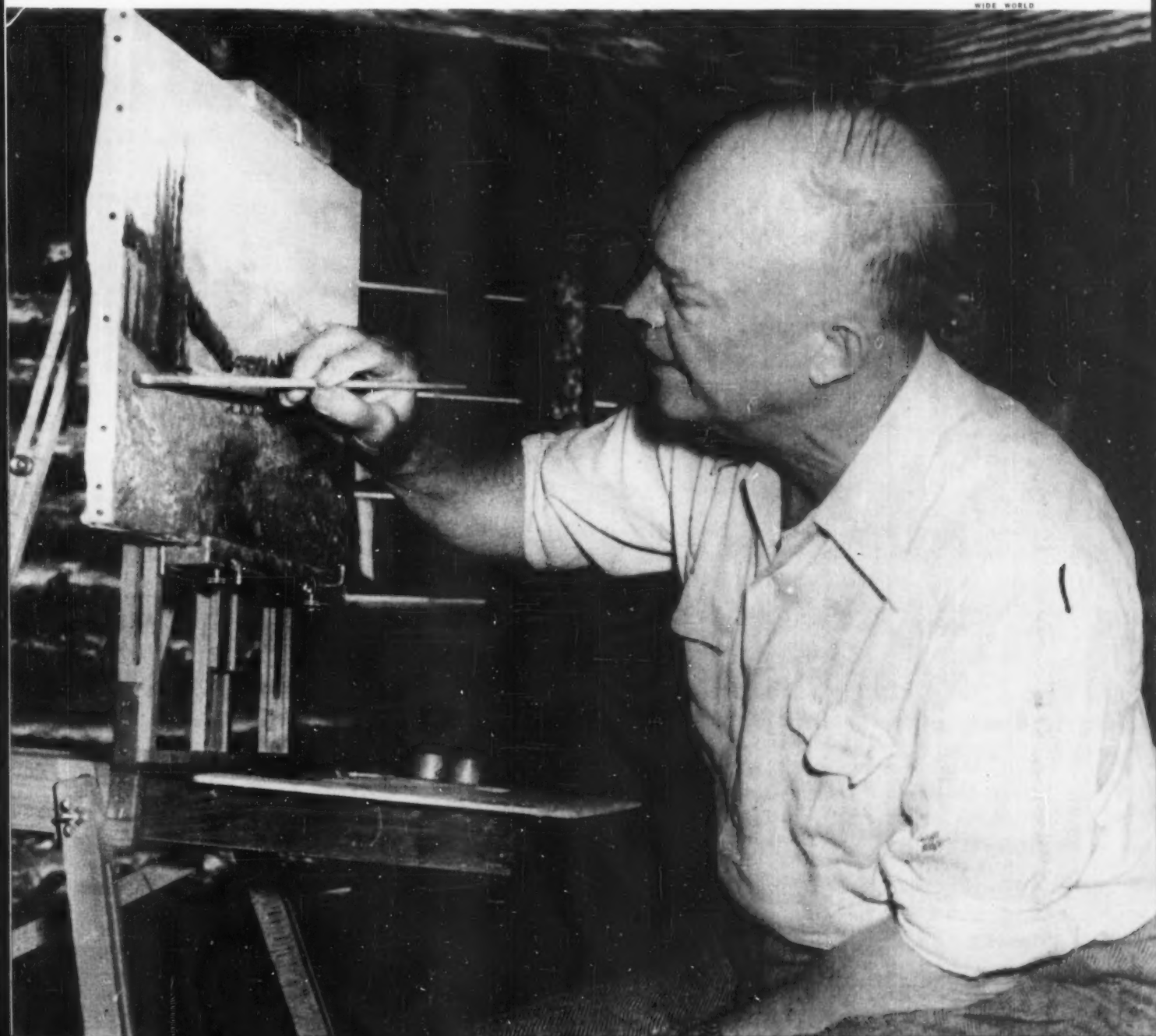
ROBERT IGLEHART

Regardless of the level of achievement, relaxation and recreation in art activity come only through the search and struggle for quality and rightness. Any effort to by-pass creative effort leads to boredom.

ART AS LEISURE-TIME ACTIVITY

President Dwight D. Eisenhower is America's number one amateur artist. Not an experimentalist, he is an able draftsman.

WIDE WORLD





Winston Churchill is Great Britain's number one amateur. He has been painting for many years as relaxation from his work.

On the day you read this article, your fellow Americans will buy more than a half-million dollars' worth of art supplies. They will buy as much every day this year. Among the purchasers will be President Eisenhower, Joe Lewis, Linda Damell, your milkman, the local mortician, and my three-year-old son. These oddly assorted customers have doubled their art supply expenditures twice in the past four years, and the end is not yet. But what is the end? If we say that contemporary Americans have more leisure than in the past, we do not explain why, during this year, as many will paint as will play golf. Nor why a leisured population does not simply atrophy before its television sets.

The chain-reaction boom in art activity as hobby and pastime has far outrun study, and our comments about its sources and implications are largely speculative. I believe it was Sydney Smith who said that whales provide a perfect conversational topic, since no one knows anything about them, and everyone can thus speak freely. Perhaps for the same reason, we find some experts holding that the idea of

art for the hobbyists "just took hold naturally" (whatever that means), while others trace the phenomenon straight back to the evils of the industrial revolution or to the limitations of Sigmund Freud. I propose here to leave that particular whale to other hunters, and to comment briefly upon a more specific matter: What does—or what might—the present enthusiasm mean to us?

(1) There are enough Americans now painting to populate a city the size of Chicago. This rather frightening statistic—which makes no mention of those non-painters who pound, whittle, or bend—will indicate how badly we are outnumbered. We cannot hope to reach this entire population in any directly effective manner. Fortunately, they have access to more good books and excellent reproductions than ever before; in fact, these amateurs are the backbone of the current enormous market for art publications. We are already reaching a great many, and can reach a great many more, through the increasing number of school art centers. The community school, and an active art teacher, can provide

the two things most helpful to the amateur: facilities and guidance. And the working art center provides for the teacher an unparalleled opportunity to foster community interest and support. I have used the term "guidance" in order to imply that the teacher's role is not so much to motivate or to set problems as to help the hobbyist realize his own immediate goals. If we can lead him toward a genuine involvement in art, he will shift his own goals to higher ground. If he is moving, he may go a long way; if we terrify him with Picasso (or Landseer), he may never move at all.

(6) Painting is not a substitute for either penicillin or psychiatry; I hope we are emerging from the phase of art as cure-all. It is surely both deceitful and dangerous to set up a miraculous shrine which can only end in the disappointment of the halt and the blind. "Nothing," Sir Herbert Read has written, "is more degrading to the dignity and spiritual value of art than to regard it as merely a form of

therapy." The concept of therapy is insidious and takes many forms: When we speak of art as a means of healing the spirit or affording insights to the psychological observer, or as merely "expressing" personality, we have already wandered from the straight path of genuinely creative activity into the woods of analysis and interpretation. Art, like virtue, must be its own reward. If it is pursued only for the sake of a hypothetical healing power, it will almost certainly be neither therapy or art.

The dream of abandoned crutches is only one of the pitfalls awaiting the hobbyist. An equal and opposite danger is the false dawn of professionalism. The neophyte may be perfectly content with the state of his soul and see art as a means toward early immortality. We are all only too familiar with the enthusiastic beginner who finds, even after a year's study, that no collectors are bidding for his work. Sometimes he consoles himself by remembering that Rembrandt died bankrupt, and that Van Gogh in his time was

Mothers and daughters paint together in after-school classes conducted by the education division of the Brooklyn Museum.





ROGERS AND COWAN

Wally Cox enjoys carving as a leisure-time activity.

also unappreciated. More often, however, his enthusiasm for art may noticeably droop or even disappear, and he moves on to greener and more promising fields. To be quite fair, these dangers rarely take quite so dramatic a form. They are, nevertheless, part of the difficult day-to-day course which we must steer among the rocks of irrelevance by which art is always surrounded.

(3) The reasons for the amateur's initial fling at art are not nearly so important to us as are his reasons for persistence in it. The beginning may be wholly accidental (the Christmas gift of a painting kit); it may be social ("astonish your

friends"); it may be competitive (anything Jones can do I can do better). There is no occasion to despise such launchings—the critical point comes later. When the gift kit is exhausted, when friends have been astonished, when the neighbors are vanquished—what then? Unless there is real involvement in art, in the effort toward quality and rightness, the answer is boredom. And here, I think, our primary responsibility lies; to make clear, in whatever ways we can, that the pleasures of art are those of the search and the struggle. There are flowers along the way, but as soon as we are fully satisfied the fun is over. Unless there is such involvement, the chances of growing beyond the numbers kits and the St. Bernard are non-existent. It is the challenge of what is new and better which keeps us breathing or painting, and our job as teachers is to give help and encouragement without ever suggesting that the problems are finally solved. Alexander wept because there were no more worlds to conquer, but that was because he was less imaginative than his teacher Aristotle.

Robert Iglehart is chairman of the art education department at New York University. A former commercial designer, he is a member of the council of the Committee on Art Education.

Wally Cox, who, as "Mr. Peepers," has become one of America's favorite television entertainers, engages in both wood carving and jewelry making as hobby activities. Although he admits only that his art activity affords him relaxation away from the hectic pace of television, true relaxation or re-creation is more than busy work. As suggested in the preceding article by Mr. Iglehart, it is the search and the struggle for personally satisfying results which bring pleasure in a creative activity. Versatile Wally Cox debated whether to become a craft teacher when a student at New York University, where he became interested in making jewelry. Later he worked for sometime with different silversmiths, and then established his own business, selling men's jewelry, tie clasps, cuff links, rings, and so on, directly to dealers. When he went into show business he abandoned silversmithing as a vocation, but retained it as a leisure-time activity.

Sponsored by Reynolds Metals, it is only natural that Wally Cox has added aluminum to the metals he uses in making jewelry. He also retains an interest in wood carving. He starts more jobs than he finishes, and works when he wishes and how he wishes. His approach to his hobbies is not different than the approach of some businessmen to golf, where there is usually a serious effort to excel. Working with aluminum or silver or wood, doing things with his hands gives a sense of gratification and relaxation. The accompanying picture was taken at Mr. Cox's modest apartment, where he built himself a work bench and delights many of his friends with his hobbies.

EUGENIA C. NOWLIN

With its welcomed emphasis upon a creative use of leisure time, the Army arts and crafts program is providing a real service for men in uniform and it deserves the commendation and support of educators.

The army arts and crafts program

To a fond parent proudly exhibiting a leather handbag made by a thoughtful soldier son "the product" itself may seem to be of primary importance. But considered from the viewpoint of the Army, this leather handbag represents "a process," a "re-creative" or constructive use of leisure time. Under the military designation "Welfare and Morale," the Adjutant General provides "Special Services" to meet the off-duty recreational needs of men and women serving in the U.S. Army. Participation in Arts and Crafts is an integral part of the Army recreation program and to date more than 400 crafts shops have been established Army-wide. Functioning as a cultural center the Army crafts shop provides impetus for creative activities throughout the entire

military post and may extend into the life of the civilian community nearby.

Recognizing that the strength of a program depends primarily upon its leadership, the Army employs trained civilian specialists for the direction of the Army crafts program. These specialists must be college graduates with their major credits in arts and crafts. Most positions require experience in addition to education. As leaders responsible for the leisure time recreation of a million men in uniform, the Army's civilian crafts directors assume a challenging role. Their efforts make it possible for military personnel to increase morale through satisfying experiences with wood, metal, clay, paint, paper, leather, and many other materials.

Representative work by soldiers in the Army's leisure-time crafts program. This exhibit is from Camp Atterbury, Indiana.





A master potter helps a soldier learn how to throw pottery.

In the course of his experiences a participant develops skills which, in an era of mechanized military machines, are directly transferable to performance on the job and may carry over into civilian life. Educational advancement in the form of military promotion or credit toward a high school or college diploma, may be a result of incentive derived from arts and crafts. For the man who has left a career or vocation to enter the Service, the crafts shop affords an ideal place to "keep in practice." The crafts director may provide new adventures for the soldier who never before had an

opportunity to work with tools. A healthy "work and play" relationship fosters friendship, with the resultant comradeship which is necessary to the individual away from home. From patient guidance in the use and care of tools, plus the honest use of materials, a true sense of responsibility and democratic citizenship can evolve. Nor are the cultural values excluded—appreciation and respect for one's own inventions leads to awareness of those of others, other friends—other peoples—other nations—other cultures.

The Army crafts shop operates primarily in the evening and during weekend holidays, and is open to enlisted personnel and officers alike. Although facilities, equipment, tools, and instruction are provided at no cost to participants, there is a charge for supplies required in making individual projects. While some of the money to support the Army crafts program is appropriated by Congress, about two-thirds of it comes from welfare funds generated from the profits of the Post Exchange and Motion Picture Services operating on military posts.

To the newcomer in the Army, the young man who finds himself in a strange place living a new kind of life—the Special Services crafts shop is like a home, where he can putter, listen to music (for most every craft shop has its radio) and "pal around with his buddy." This friendly atmosphere is a link with the life he has just left. These same wholesome surroundings are equally inviting to the regular Army man and to his family. The crafts shop is equipped to meet many varying interests and needs, and, it is the crafts director's responsibility to discover and develop the individual at the point of his particular interest and need. With the help of skilled soldier assistants it is possible to provide many activities concurrently. A typical evening visit might reveal the gamut of arts and crafts—a soldier portrait painter demonstrating for an eager group at his easel, a metalsmith hammering out a copper bowl, a dental assistant experimenting with plastic, several "shutter-bugs" arguing heatedly in the photo lab, an officer and his wife building a coffee table, some excited WACs learning to throw on a potters wheel, two pals concentrating on the repair of a radio, and a table full of "leather craftsmen," not to mention the "kibitzers" whose tentative humor indicates a willingness that they too "might be persuaded to try a hand at something later."

Climate, locale, and type of military duty as well as the needs and interests of military personnel are essential considerations in planning the Army's leisure time crafts activities. In Alaska the below zero temperatures, the ice fogs, the isolated locations and long dark season compel the soldier to spend many hours indoors. Where possible, provisions are made for "extra incentives" in the use of native materials. Alaskan jade as well as jasper, and many other beautiful stones to be picked up from the glacial streams, offer a stimulus to the efforts of the amateur lapidary. Many a soldier in Alaska has felt the thrill of slabbing and polishing a rock to find its beauty worthy of placing in a jewelry setting of his own design. Walrus tusk ivory, is a

particularly good material for the beginner. Since it requires a small amount of work and a minimum of processes, this native material offers wide possibilities for fashioning attractive and valuable articles—desk pen sets, cribbage boards, bracelets—all well worth taking home as souvenirs of Alaska. From the woods and the animals found in the Alaskan interior come birch-tree burls, caribou horn, hides and furs, which are also converted into articles for personal use.

Often an interest developed during one military assignment may be carried over to another. An officer who became an enthusiastic "rock-hound" in Alaska saw the possibilities for "prospecting" on the California desert. Sharing this interest with his men, they organized their own lapidary club and "chipped in the money" to buy special rock cutting and polishing equipment for the post crafts shop. "Rock hunting" field trips are fast becoming a regular part of the summer program of many Army crafts shops. Exploring

the out of doors with a camera is perhaps the number one Army crafts activity in mass participation. It has been estimated that 75% of all military personnel own and operate a camera. This interest is fostered by means of camera classes and tours under the able supervision of trained photographers. A photographic darkroom, equipped for processing of film, is a part of every Army crafts shop. Recently, photographs taken and developed by American military personnel stationed in Germany were displayed at the Amerika House in Nurnberg. In eager response to this show other Amerika Houses have requested displays of photographs as well as paintings made by American soldiers. Such exhibitions provide a direct means by which the average German may learn to know the American soldier and his interests.

Since the Army crafts program is designed essentially for recreation, no formal courses of instruction are required.

The amateur artist finds a secluded corner of the crafts shop to depict his feelings about home, family, faith, on canvas.





The soldier, above, is learning to cut native jade during his stay in Alaska. Below, children of military personnel stationed in Okinawa have an opportunity to use the Army crafts shop at Camp Nupunja, Okinawa, three mornings each week during the summer months. Charles Varga, staff crafts director, is shown with a group of soldiers' sons who are learning how to use power tools in shaping wood projects.



In order to train part-time soldier instructors and to encourage beginners, from time to time the crafts director may schedule a demonstration or conduct a series of experimental workshops. Often the crafts demonstrations are given in the Army service club, which is the recreational community center on every Army post. Here, during the regularly scheduled short-term "Service Club crafts nights" or from special demonstrations and exhibits many soldiers get their first taste of arts and crafts. On many posts and especially in overseas areas, the wives and children of military personnel are privileged to enjoy arts and crafts classes during the day, while the men are still on duty. In all Army crafts shops self-instruction is encouraged through the media of visual aids—photographs, charts, films—as well as a shelf of up-to-date reference materials. The Army post library features books and magazines on arts and crafts and gives further stimulation to the Army crafts program with timely displays of art objects, posters, prints and photographs. Traveling exhibitions of paintings by American artists, on loan from museums, colleges, or the artists themselves, have recently been featured on a number of Army installations in the United States. The paintings have evoked much enthusiastic comment and given impetus to requests for special instruction in creative painting and drawing.

Although the Special Services officer has not been mentioned before, he is the man behind this important program. He is responsible for the facility, the budget, and he backs the crafts director in the implementation of the program. Through his efforts part-time soldier instructors are secured, and arrangements are made for the employment of indigenous craftsmen, be they German, Austrian, Japanese, Korean, or Okinawan. It is also his responsibility to establish liaison with the communities adjacent to military posts. Through the enlistment of community resources, the officer can effect a two-way flow of communication whereby skilled volunteers may offer their services in behalf of the Army crafts program and in turn military personnel may be encouraged to become a part of the cultural life of the civilian community.

As a result of participation in creative off-duty recreational programs, a new philosophy for leisure time living is developing in the minds of American soldiers today—a realization that leisure time is the time to create, the time to discover ones self, the time to increase one's moral and spiritual fiber. With the emergence of this philosophy already there are growing demands for creative off-duty activities in the Army. As military personnel return to civilian life the impact of this philosophy will be felt in their home communities. It is to the enhancement of the cultural potentialities of American life, that the "re-creative process" of the Army crafts program is directed.

Eugenia C. Nowlin is technical adviser for crafts, Special Services Division, United States Army. She taught art in various public schools and colleges before her present work.

PAULINE FORSYTH

An art teacher discusses an approach to sculpture in the ninth grade which gives students experience with tools and materials and some insight into the creation of forms that are pleasing to see and feel.

Junior high school sculpture

We begin our ninth grade work in sculpture with a discussion of form as related to our art experiences in texture, line, and color. Although the procedure varies in each class, we attempt to get a definition of form before considering the more technical problems in modeling and sculpture. A

square and a cube may be drawn on the board. While both are two-dimensional, the cube appears to be three-dimensional. A paper cube may be constructed to further explain form. Rocks are often used as illustrations of solid sculptural forms. All of us have picked up stones on beaches

Two views of a torso carved in basswood by a ninth grader exploring sculpture in the South High School at Minneapolis.



or in fields because the form looked as if it would be nice to feel. The students feel the stones, and discuss the relation of feeling to a definition of modeling and sculpture.

As a first activity, we may manipulate wood to create forms that are pleasing to feel but that do not represent anything. Ways of using tools in working wood are demonstrated and discussed. The saw can be used to rough out various forms in any shape with a number of sides. There may be six sides like the cube, or even more. Children change these into pleasing forms without any corners or flat surfaces. They learn various ways of finishing their "handies," "music or television or telephone pieces," or "feelies" as they call them, and recognize that the forms are non-objective. This preliminary work enables students to learn something about the use of the sculptor's tools and how wood may be finished, and gives them some insight into the creation of a form which is pleasing to feel and see. Photographs and examples of sculpture are displayed during this period, and, when interest is keen, we discuss briefly Egyptian, archaic Greek, Roman, Gothic, and contemporary examples of sculpture. The various qualities in stone and wood are emphasized.

After this experience in designing directly in the material, students may wish to make drawings of their ideas of figures or animals to be used in sculpture which they will create. After selecting a piece of wood to be used they may wrap a



Sculpture by ninth grade. Left, redwood. Right, basswood.



piece of paper around it to get the size for their drawings. A good sculptor does not waste valuable stone or wood, but fits his design into the block. Front view, sides, top and bottom are sketched, and the drawings will be transferred to the wood when the student begins to carve. Since wood or stone removed in haste cannot be replaced as in clay modeling, the children find that they have better success when the idea is carefully thought out. The pupil's first idea is altered as he works, of course, for the material determines the direction and his concept develops as the sculpture progresses. The final experience is the making of a base for the sculpture and the mechanics of pegging the sculpture and base together, plus the application of an appropriate finish.

Pauline Forsyth teaches art in South High School, Minneapolis, Minnesota. This article was received through the cooperation of Dr. F. Edward Del Dosso, Consultant in Art.

BARBARA O'BRIEN

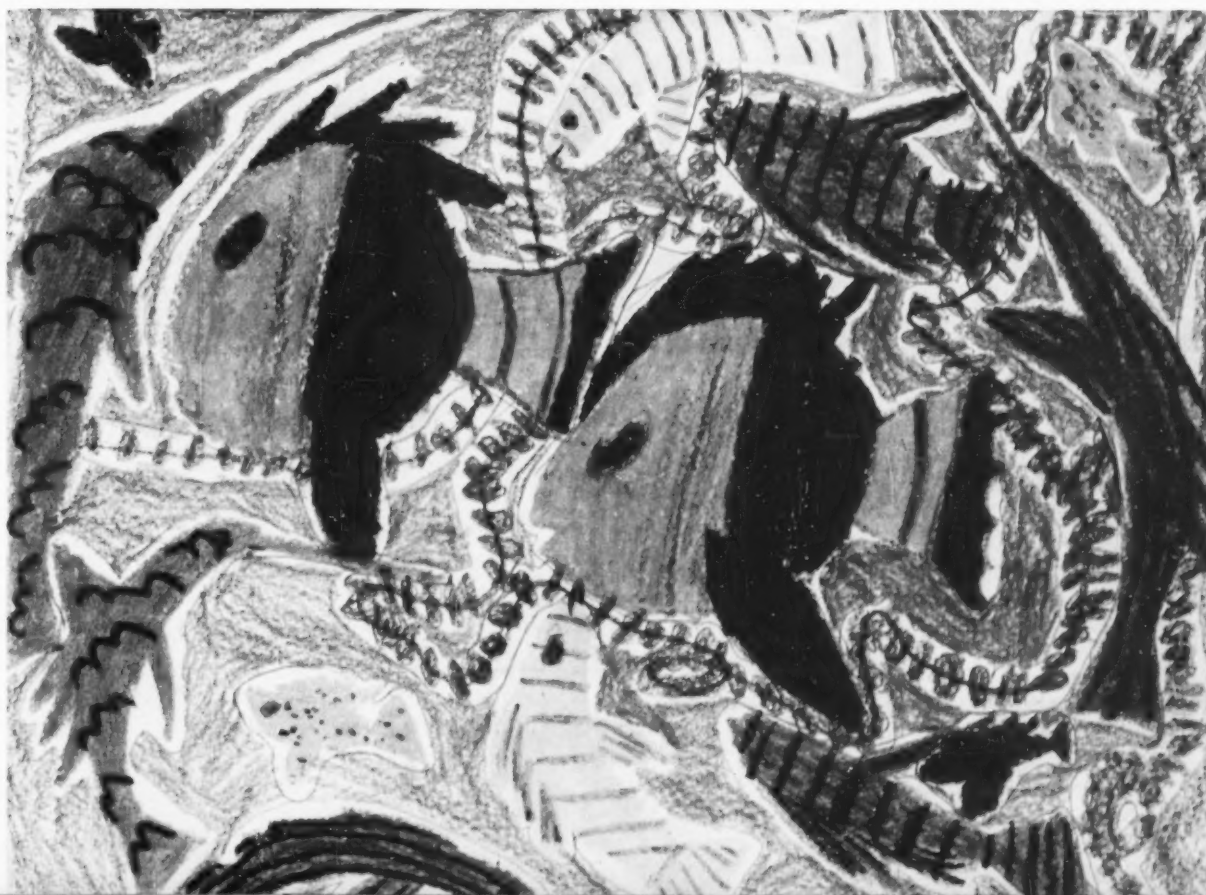
There is more to correlation than the stilted tulip designs too frequently seen when children give their attention to Holland. Many facets of each country can be explored creatively with a choice of material.

DESIGN AND GEOGRAPHY

Spring is here! And everywhere children are making the proverbial designs of tulips and windmills! Children know about Holland or the Netherlands because all through the elementary grades, teachers, for various reasons, have seized upon this colorful and appealing country for related art activities. The children remember Holland. They are familiar with Dutch costumes, wooden shoes, dikes, and canals. Beyond this stilted Holland theme there are unexplored fields of design which may be stimulated in the geography class. For instance, when the fourth grade began the chapter on Norway, we discussed the outstanding sources of livelihood for many Norwegians. Fishing, we

decided, was the number one industry. Encouraging the children to discuss kinds, sizes, and shapes of fish and to use this information, plus their imaginations, were the first steps in beginning our designs. Next, the children scattered imaginary fish over their papers, repeating rhythmic lines and shapes in interesting proportions. After they were drawn, some painted their designs, while others used crayons or pastels. The geography lesson became a part of each child because they had given something from within in creating an original design. For a long time they will remember Norway and the association of ideas of fish, shipping, and so on.

This fish design by a nine-year-old child in the Jane Phillips School was inspired by a study of Norway's fishing industry.



Barbara O'Brien, who gives us these ideas on correlation, teaches at the Jane Phillips School, Bartlesville, Oklahoma.

We like very much the enthusiasm of the teacher who wrote the preceding article on the correlation of design with geography, particularly because it demonstrates that there are many aspects about each country which may be considered as subject matter for related art activities. We like, too, the suggestion that the art activity may be varied and need not be confined to stilted paper tulips or tight nine by twelve crayon drawings of some stereotype subject imposed by the teacher. We applaud the obvious freedom in which each child apparently worked under this teacher. This is an example of how children may work creatively on a limited theme, with a choice of materials. The final sentence gives us some insight into the arguments for correlation as a means of helping children remember facts. It also stimulates the editor to make a few comments of his own on the general subject of correlation in the elementary school.

Even a good idea, which develops locally in a spontaneous manner, may become a stereotype. If these lovely fish designs inspire every classroom teacher in America to have the children make fish instead of tulips the point of the article will be lost. We would be no further ahead if each child always associated Norway with fish than we would be with children thinking of tulips when they think of Holland. One of the dangers in geography is that teachers are likely to

emphasize the difference between countries instead of developing the concept that people are pretty much the same everywhere. Those of us who believe in the fundamental unity of all mankind feel that the schools should pay more attention to what we all have in common. From the art point of view, however, the real danger in correlation is the possibility that in the act of correlation the unique contribution of art may be lost in the process. When the art work ceases to be creative it ceases to be art, and no correlation exists.

Without minimizing in any way the concomitant learnings which may accompany art activity, the fact remains that there is no art activity if the act of creation does not take place. If the art teacher were to tell his students that the world is really flat, and not round as the geography teacher insists, there would be a storm of protests over the false teaching. Art educators have an equal right to protest when they see art used as a sugar coating for something less palatable, particularly if the creative act is divorced from the activity. Real correlation implies an integration of learnings, but the integration must take place within the child. Children have a great capacity for integrating their own learnings. In the final analysis they will do the integrating themselves as they accept or reject the influences around them. The educational meal cannot be predigested for the child, whether it is carefully planned by others or whether he selects his own food cafeteria style.—The Editor

A fourth grade fish design developed during a study of Norway. Unless the art work is creative no actual correlation exists.





"After the Storm," a water-color painting by Bob Tillery, 15, student of the author at the high school, Columbus, Georgia.

MARY GODARD

When the first shock of the tornado disaster passed, students of the Columbus, Georgia, High School put into picture form their experiences of that dreadful week. The emotional impact led to mature expression.

Teen-agers paint a tornado

On Saturday, April 18, 1953, a tornado cut a wide swath through the outskirts of our city. In a matter of seconds our beautiful trees, many of which had survived from eighty

to a hundred years, had been twisted from thirty-foot stumps or uprooted at some topsy-turvy angle and thrown against dwelling houses. Although our school building escaped by



a few blocks, many homes of our students were among the 2100 damaged or demolished.

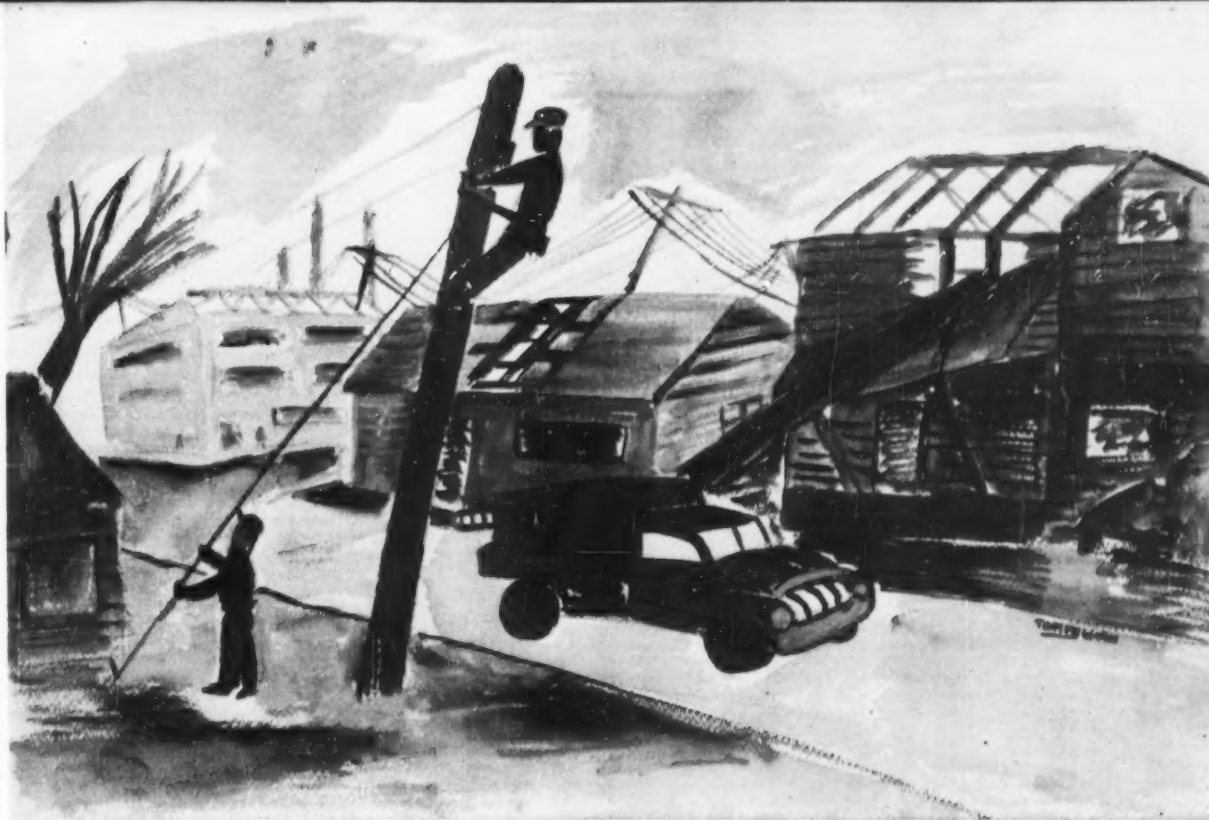
Monday morning found a tired group of children seated in the classrooms in a state of funeral shock. Many of them had worked with the adult crews to repair gas mains, clear debris from congested streets, collect clothes for the Welfare Department, or dispense coffee with the Red Cross Workers. Many of them had taken refuge in the homes of friends. Many of them had not had a warm breakfast because of lack of electricity or gas. For the first few days we had little sense of humor. We almost talked in hushed whispers—so great was the emotional impact, and so numerous were the miracles that allowed humans to survive. Just a tree graveyard, the city moaned; houses could be replaced.

Gradually, as streets were cleared and lumber trucks began hauling timber to the mill, gaping houses took on temporary protective coverings and the National Guard no longer patrolled the streets or hoisted heavy debris with their cranes. Just as gradually, we learned to laugh once more. Ludicrous stories came to the fore: the boy who suddenly found his soapy self in a roofless bathroom, or the one who had finished his bath at the moment the storm struck and finally realized that the storm had removed his clothes along with the remainder of the house; the jukebox, perched atop a tall chimney, that performed perfectly when lowered and plugged in once more; the sleepy art student who had slept only 23 hours during the whole week on duty with the National Guard.

"Why don't we paint pictures of the storm?" I asked the classes. They hesitated for a moment, then began selecting ideas from their personal experiences or interests. As they poured their emotional tensions onto the paper, the pictures seemed so good that the director of the Art Museum was consulted and thirty-seven of the paintings were put on display in the museum before school closed. "What a wonderful way to relieve the tension of the students," a psychiatrist remarked. "What a true expression of feeling," an artist commented. "What a good use for personal experiences," an educator added. "What an opportunity for an art teacher," I thought, gratefully.

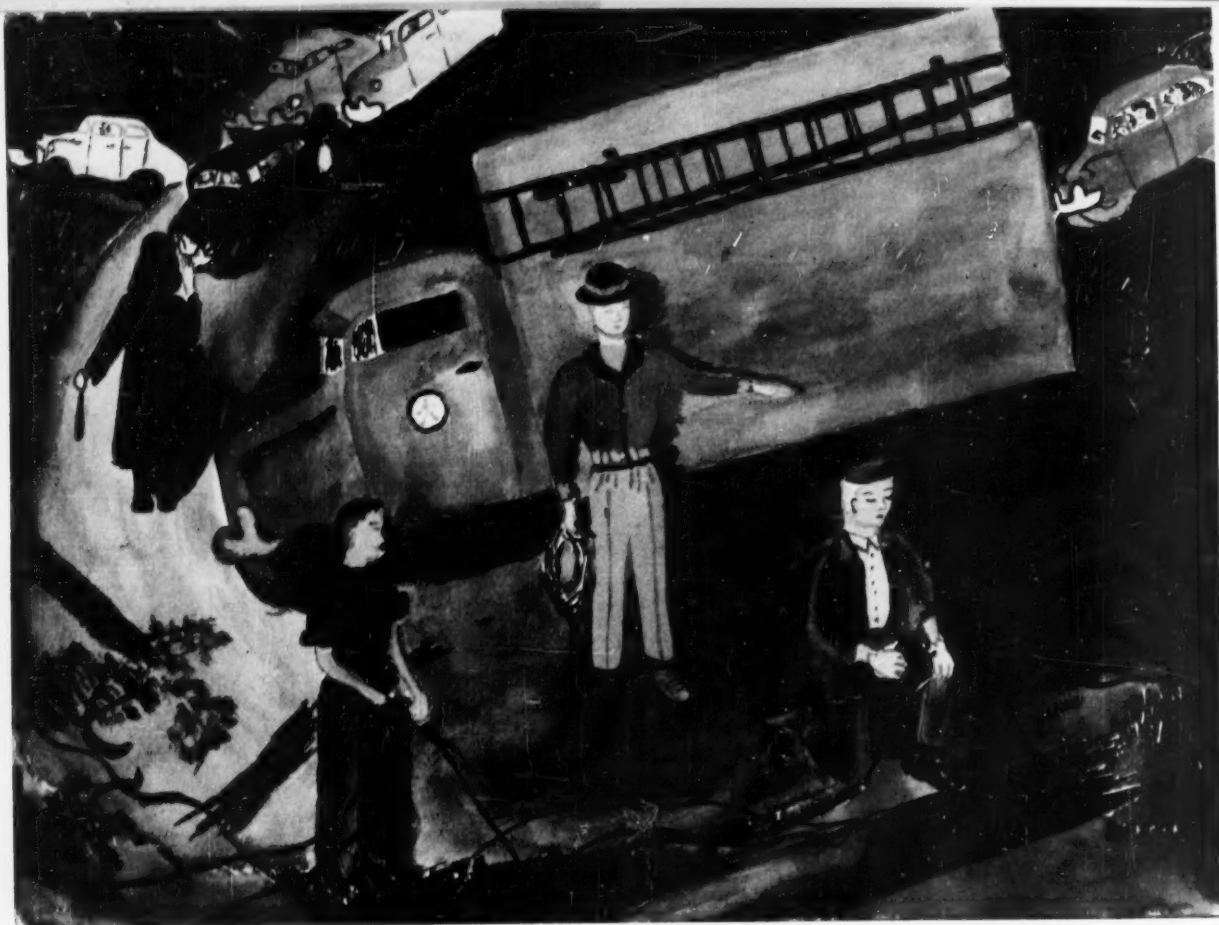
Mary Godard teaches art at Columbus High School, Columbus, Georgia. An article on the tornado paintings was featured in magazine of the Atlanta Journal and Constitution.

After last summer's tornado at Worcester, volunteers from the Nursery Training School of Boston and others improvised a recreation area in an open lot at the St. Nicholas Project, one of the devastated sections of the city. Arts and crafts were featured in an effort to relax tensions of the children. Mothers who participated in order that they could take over when the volunteers left also found paint and clay relaxing. Values found in art activities as an emotional release were discussed in an article by one of the participants in the November 1953 issue of the Nursery Training School News.

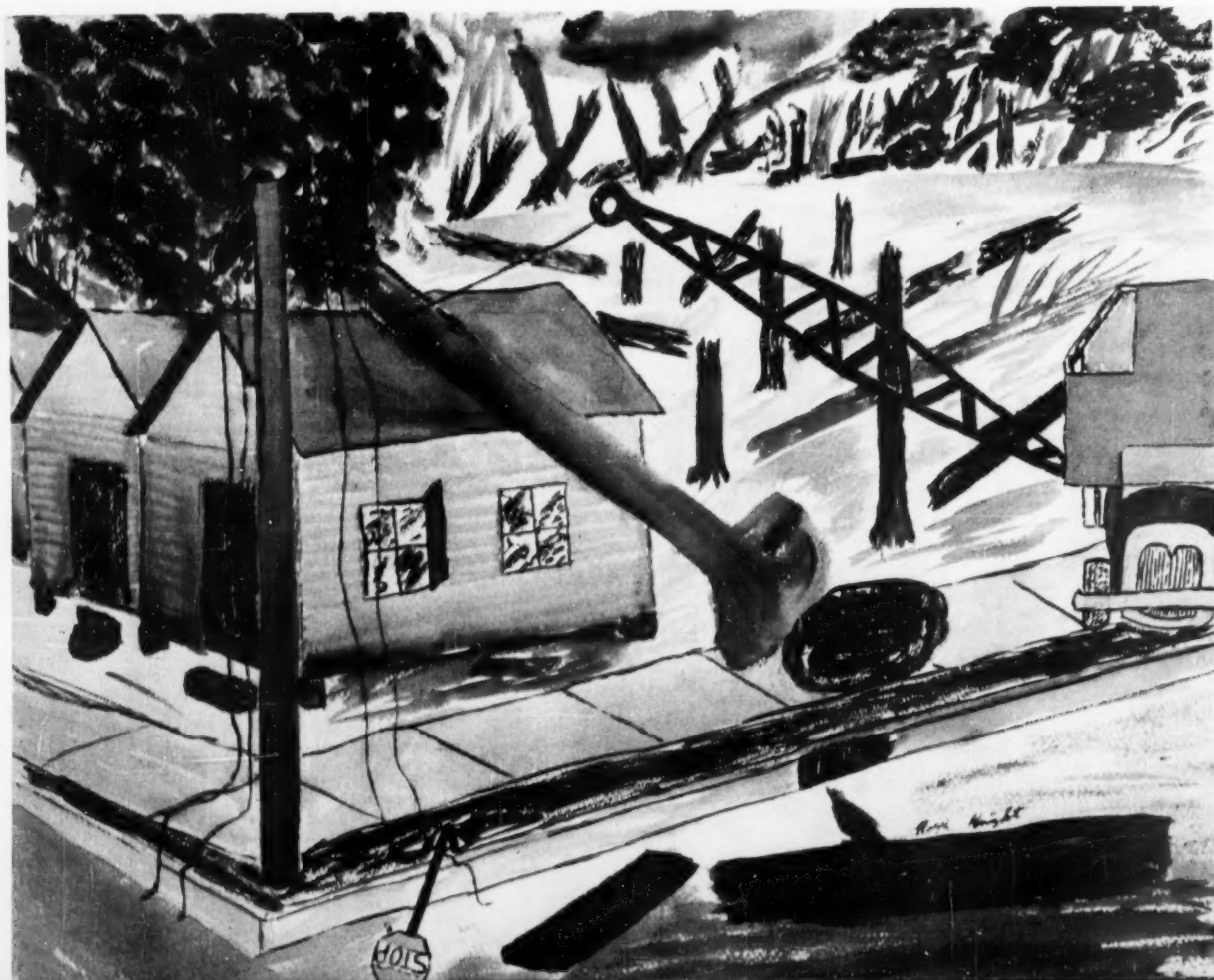


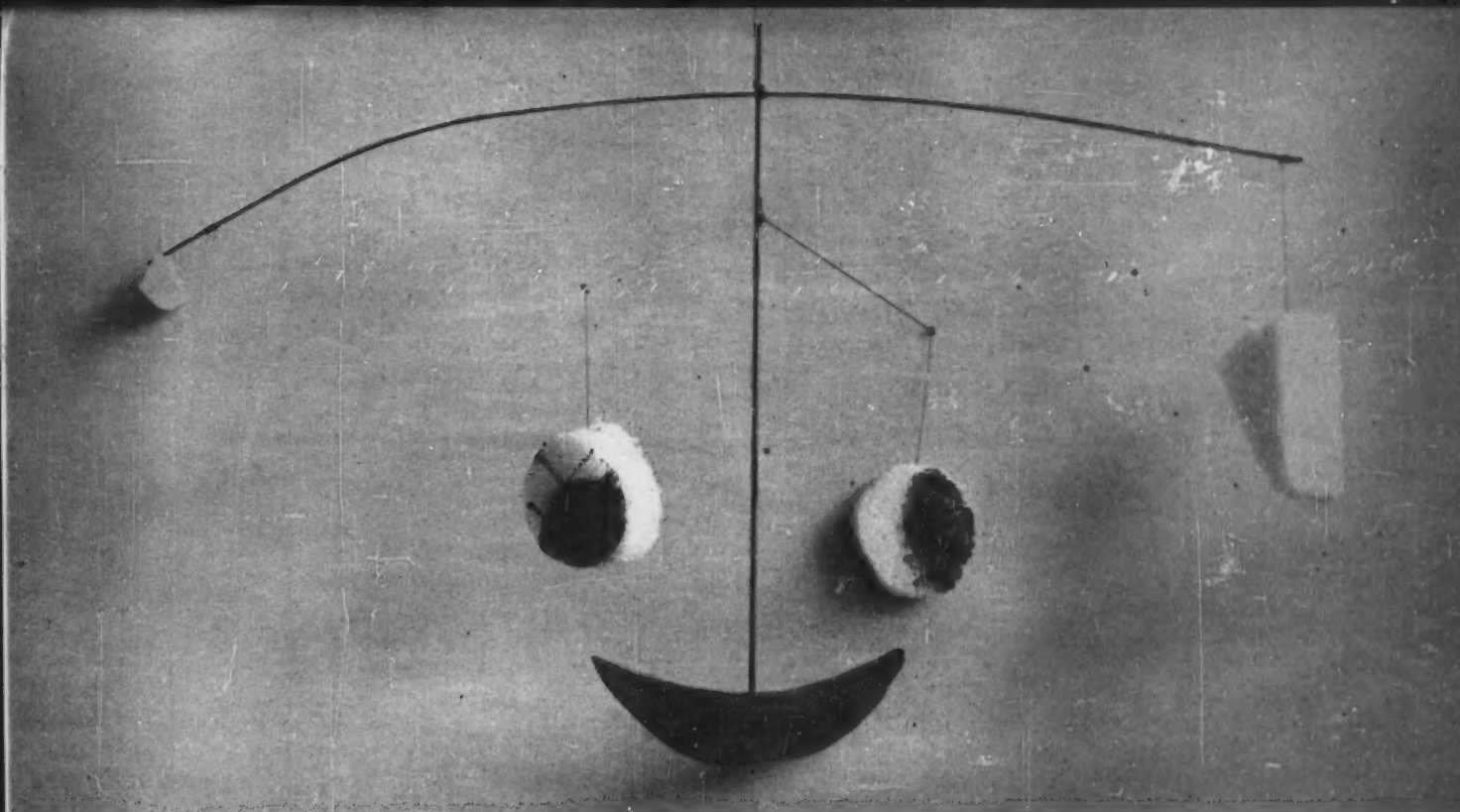
Tommy Walton shows linemen at work, above. Bobby Reiney, 16, specialized in automobile casualties, as is evidenced below.





Karen Poyner shows emergency crews at work, above. Ralph Knight, whose painting is below, was with the National Guard.





Mobile of wire, wood, and Styrofoam, by a ten-year-old member of museum class conducted by author at Denver Art Museum.

DESIGN IN 3 DIMENSIONS

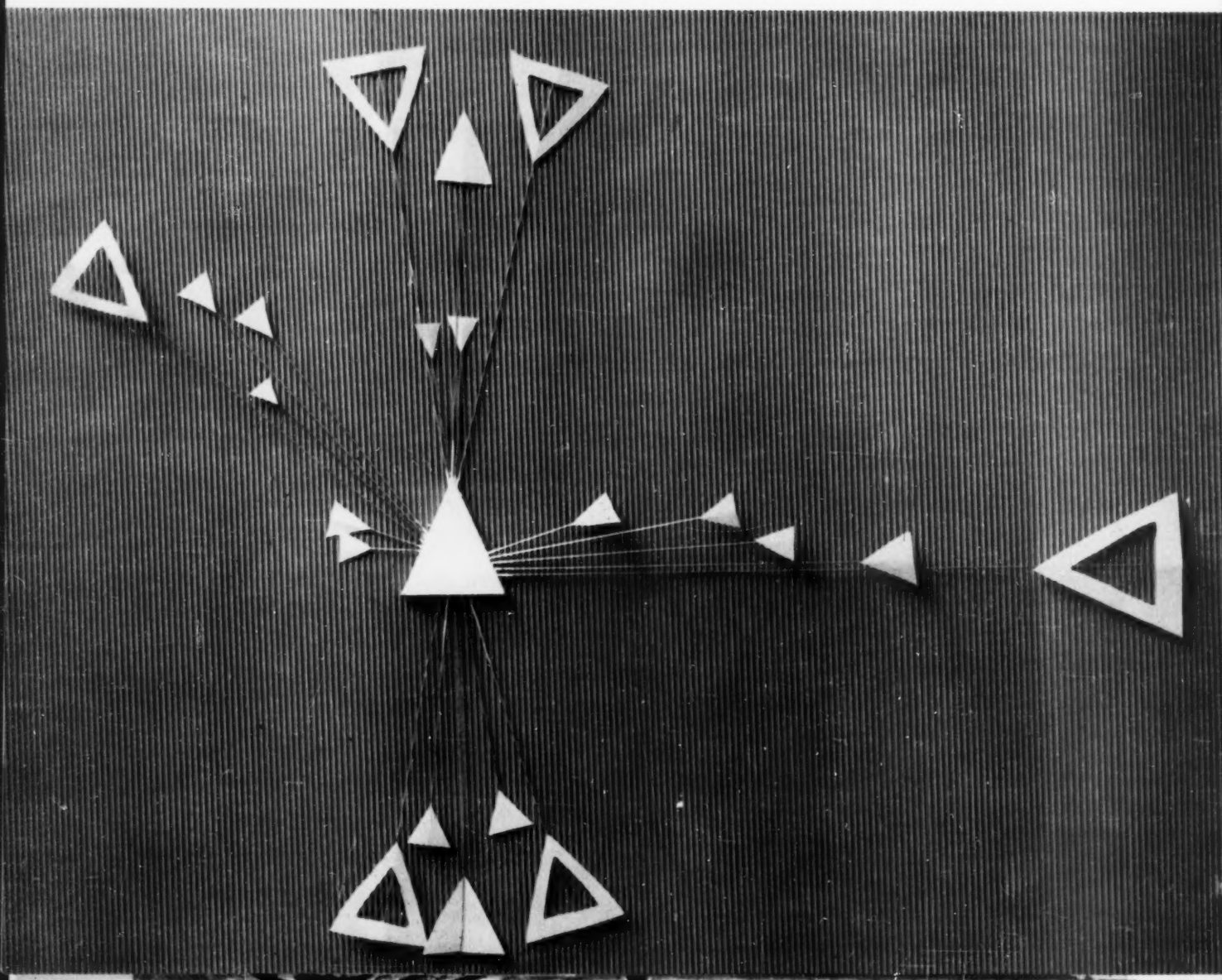
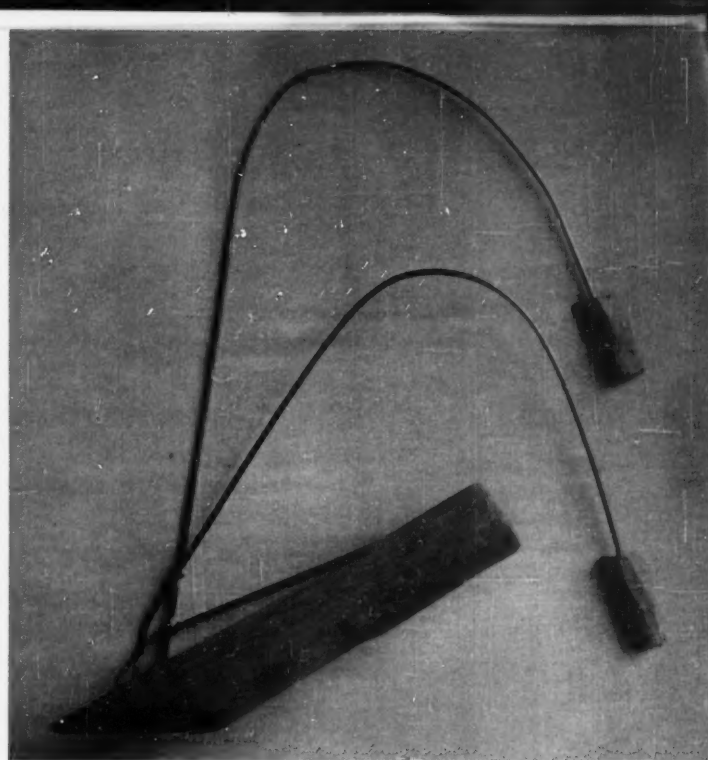
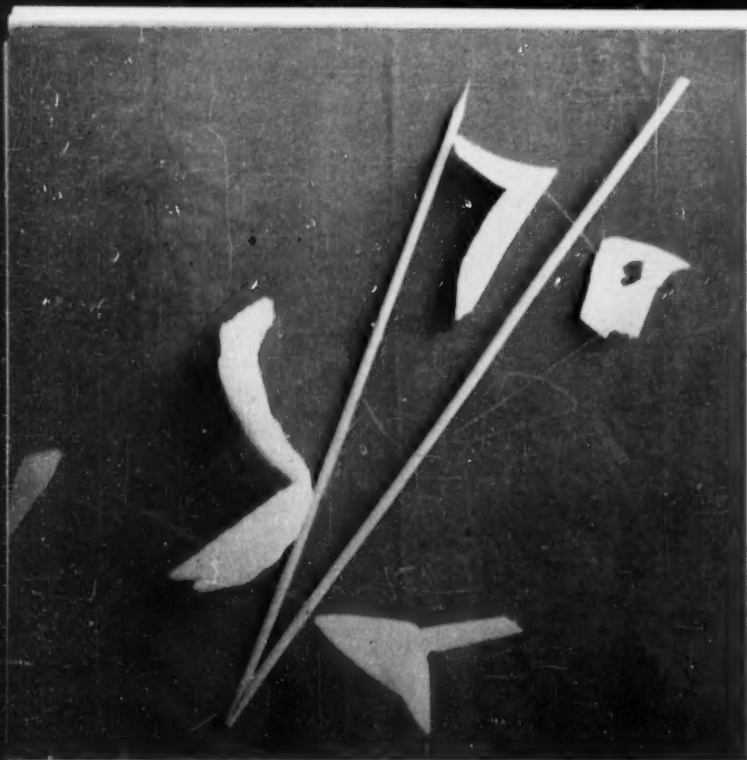
WILBERT VERHELST

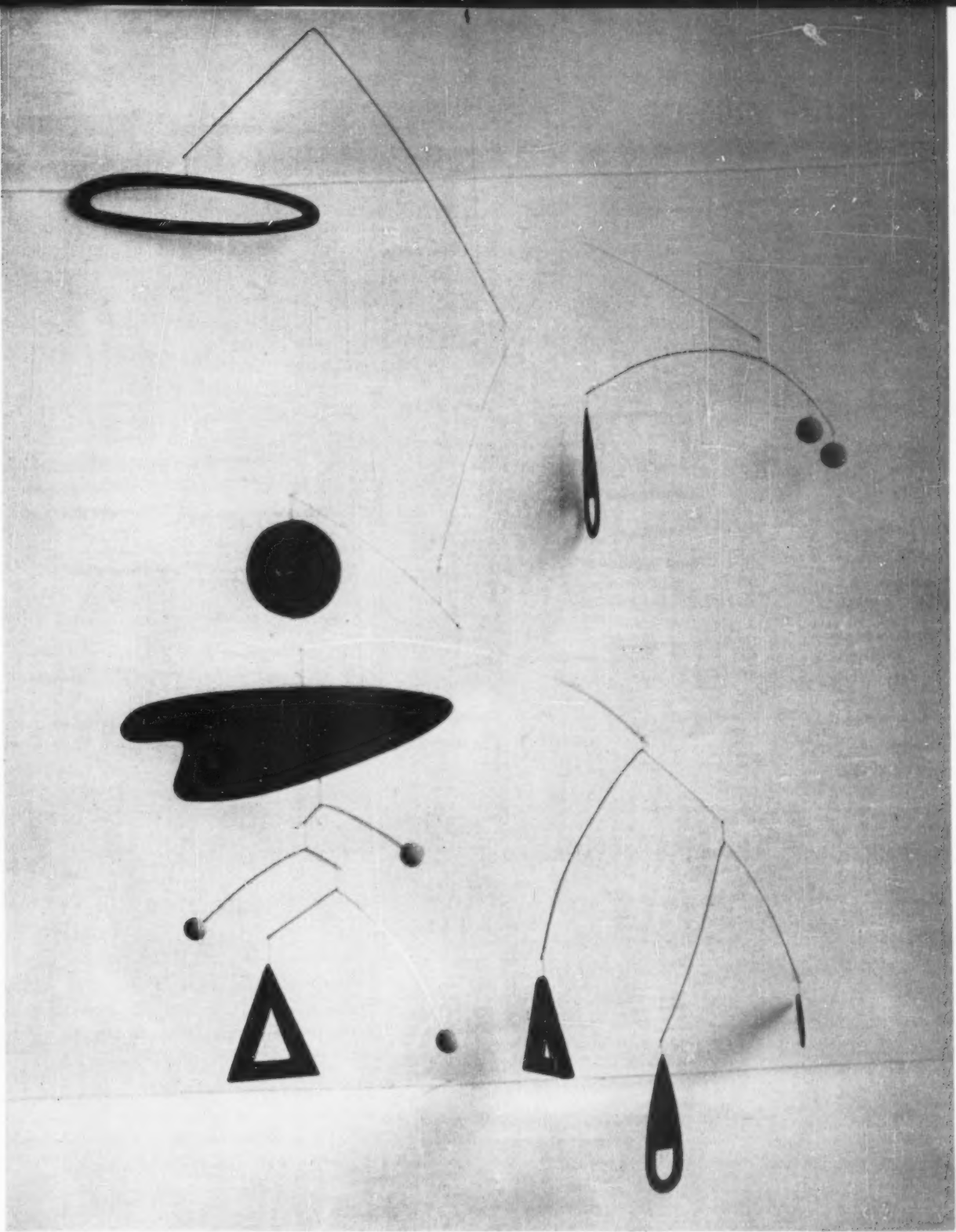
Although the same general activity may be going on in the art class, the results may be as varied as the individuals and the variety of materials made available if students approach problems creatively.

Presenting a design activity to students on a highly individual basis is a difficult but rewarding task. The large enrollment in most schools, the limited amount of material available, or the inadequate classroom facilities may restrict the group to the same general art activity. Group projects can nevertheless be presented individually by stressing a personal selection of material and a personal application of the techniques under study. Materials as well as form should be an individual matter. If the student has a free selection of material a personal concept of design will result. While one student may have the patience to execute a meticulous construction out of toothpicks, another may need a material which requires less handling and patience. Additional variation will arise from different students' conceptions of manipulating the same material. The Museum School

always encourages its students to approach a creative problem individually by making available a variety of materials or by insisting on a uniquely individual application of a specific media.

In applying its policy of finding different approaches to simple materials and their use, the Museum School recently presented a variety of materials to eighteen children aged nine to thirteen. The results were most satisfying in view of the finished pieces as well as the problem of individual work within a group. The group project was to conceive and execute a three-dimensional design in any combination of the varied materials placed in the classroom. Additional materials could be requested. Although most of the designs were executed from materials present (balsawood, wire, scrap metal, colored string, Styrofoam, and corks), some of



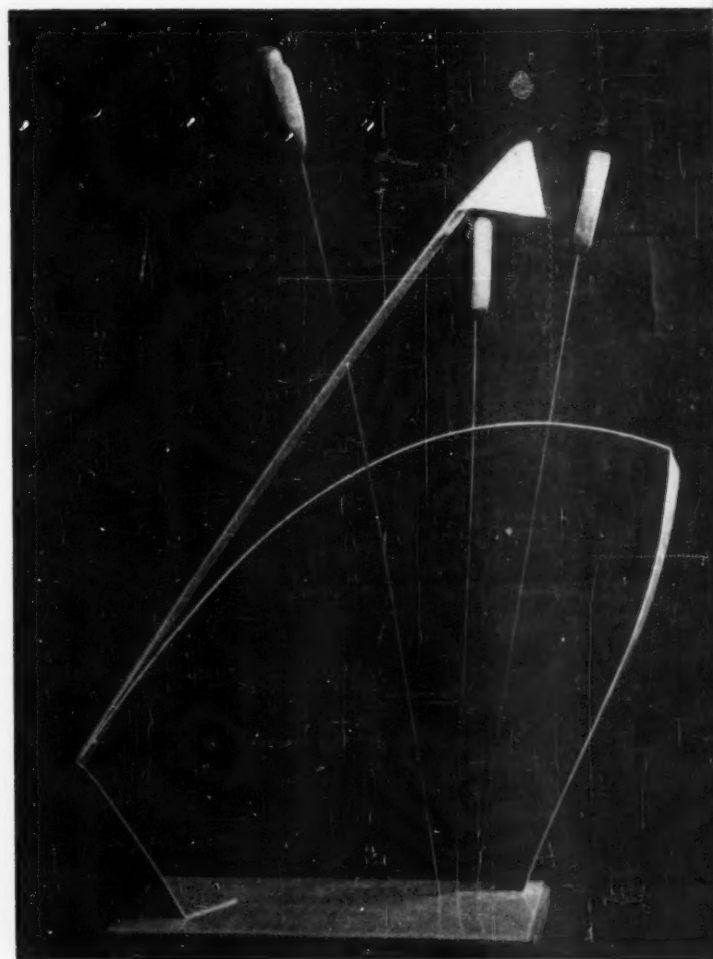
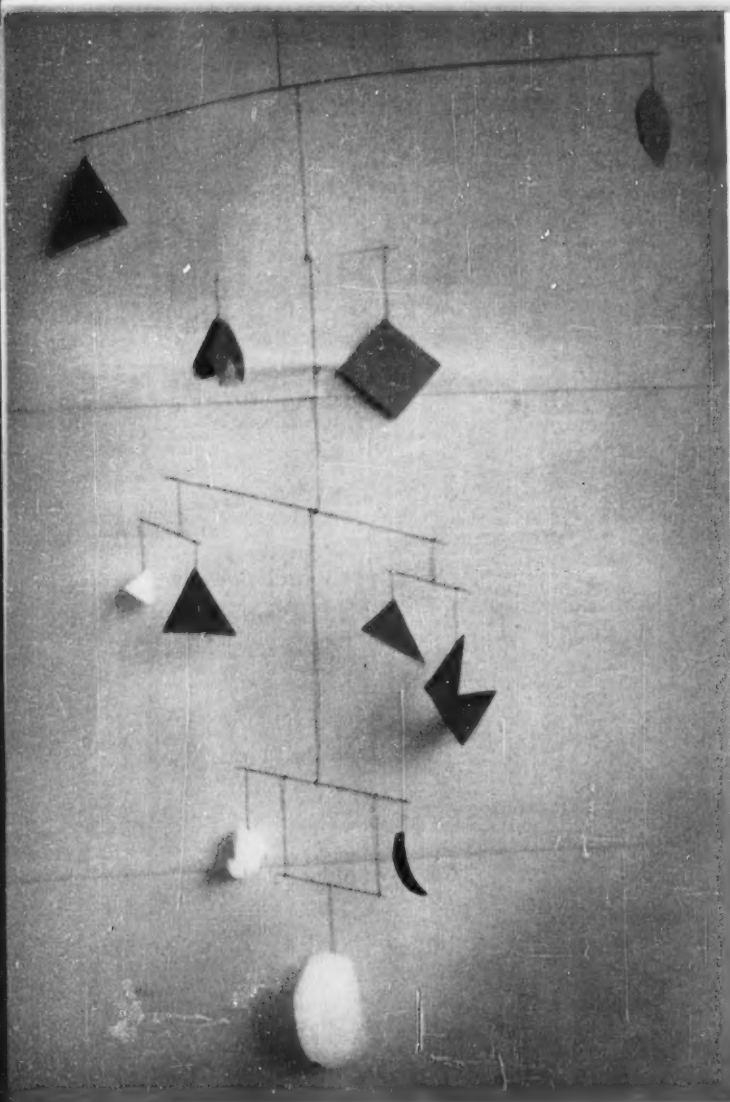


Above and opposite page, mobile and reliefs by children of nine to thirteen, using wood, wire, corks, Styrofoam, and paper.

the special requests were piano wire, wood dowels, and toothpicks. The activity started with a short discussion of the relationship of design to everyday life. A few simple principles of design in the construction of mobiles, stabiles, and relief forms were emphasized. One to three hours was

used in planning and sketching the design, stipulating the materials needed, and determining the type of constructions to be employed. Children completed the designs in an additional seven to twelve hours.

When preliminary sketches were completed, such prob-

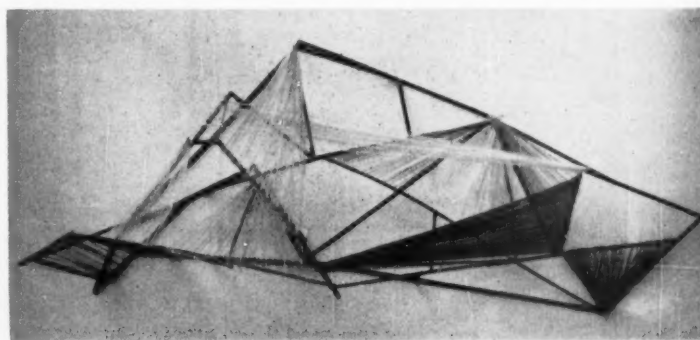


The mobile at the left was made of balsawood, Styrofoam, and wire; construction at right made of aluminum, redwood, wire.

lems as scale, choice of material, and the suitability of form to material were discussed with the instructor. Suggested changes in form or material were kept to an absolute minimum. From this point on, the teacher's help consisted primarily in providing the student with information on techniques needed to complete the design in relation to his preliminary drawings. Riveting, soldering, and manipulation of tools and materials were among the processes discussed. Only the simplest of tools and equipment are necessary for work of this kind. The cost of materials is relatively low, approximately two dollars per student for five weeks, or twenty cents for each one-hour working session. Material costs can be minimized by utilizing scrap and salvage. Styrofoam discarded from a window display, aluminum from a casement window manufacturing firm, and redwood from a cabinet shop were presented to the class. A great variety of designs came from the many materials offered and a resourceful use of them. The result of the activity was a stimulating experience in three-dimensional design for every member of the class.

Wilbert Verhelst is assistant curator of education for the Denver Art Museum. We thank Dr. John Lembach of the art school, University of Denver, for suggesting the article.

A relief made of balsawood and colored string. Constructions utilized corks and toothpicks as design materials.



HARRIET Z. MILLER

Smith College students approach sculpture through the use of common tools in carving a common product, insulating brick. Limitations of the tools and the material do not prevent individually creative work.

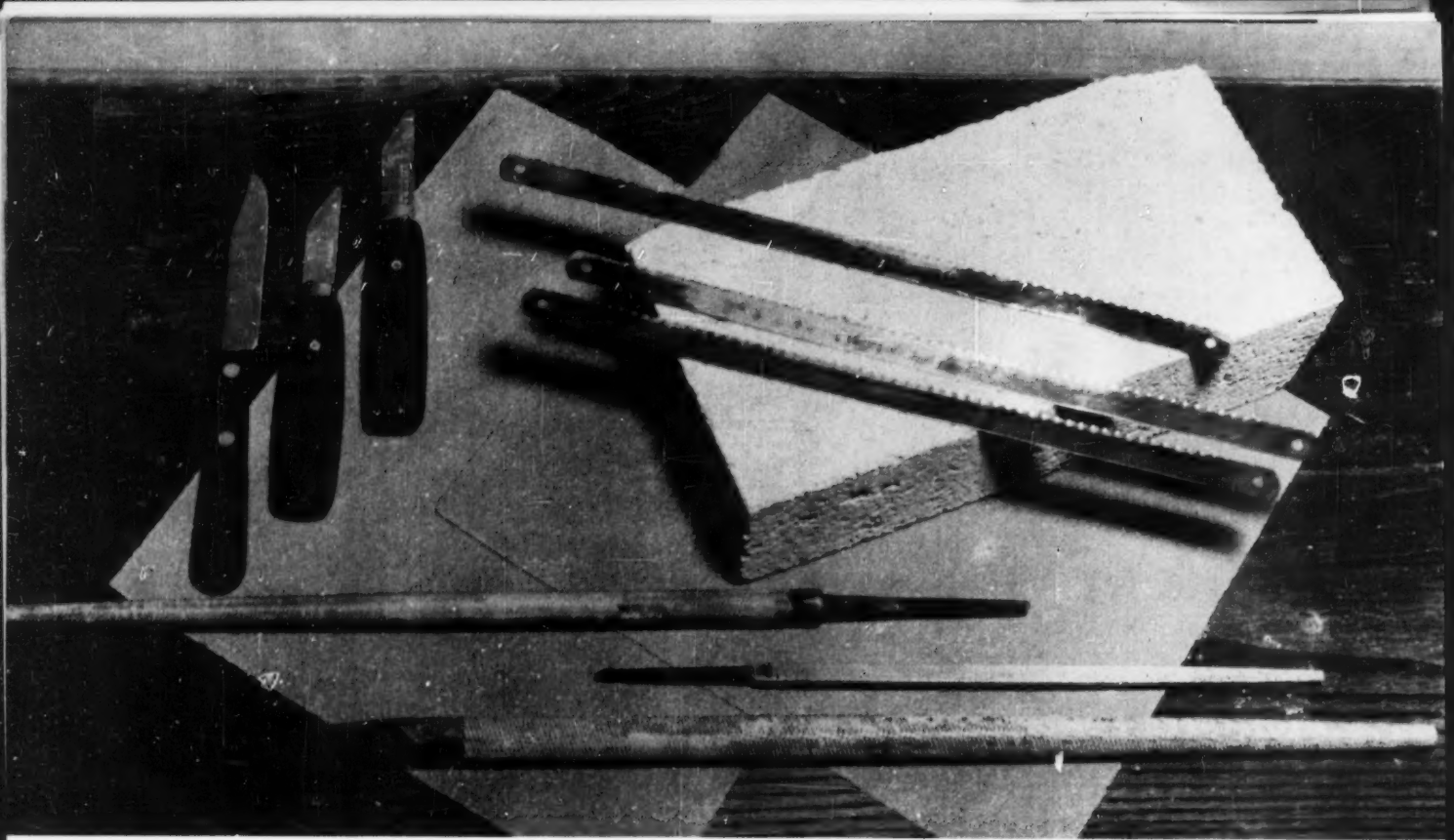
Sculpture with insulating brick

Insulating brick, paring knives, hacksaw blades and sandpaper—all simple, available, everyday articles—lend themselves to sculpture at the hands of students at Smith College. In this economical fashion, the students in the college's introductory art course gain an understanding of the method of direct carving and learn the disciplines required of sculptors working with other solid materials.

Confronted with a small insulating brick only eight and three-quarters inches long, these young artists come to realize the same problems which faced Michelangelo when he stood before a towering block of marble. It is the importance of a visual concept of the work in its three-dimensional finished form that the student learns to respect and to keep foremost in her mind from the beginning. Her final success

Carvings made in insulating brick by students of Smith College. Coarse tan brick used at left, dense pink brick, right.





D. I. CROSSLEY

Commonplace tools used in working insulating brick, above. Four freshmen students are shown working in the brick, below.

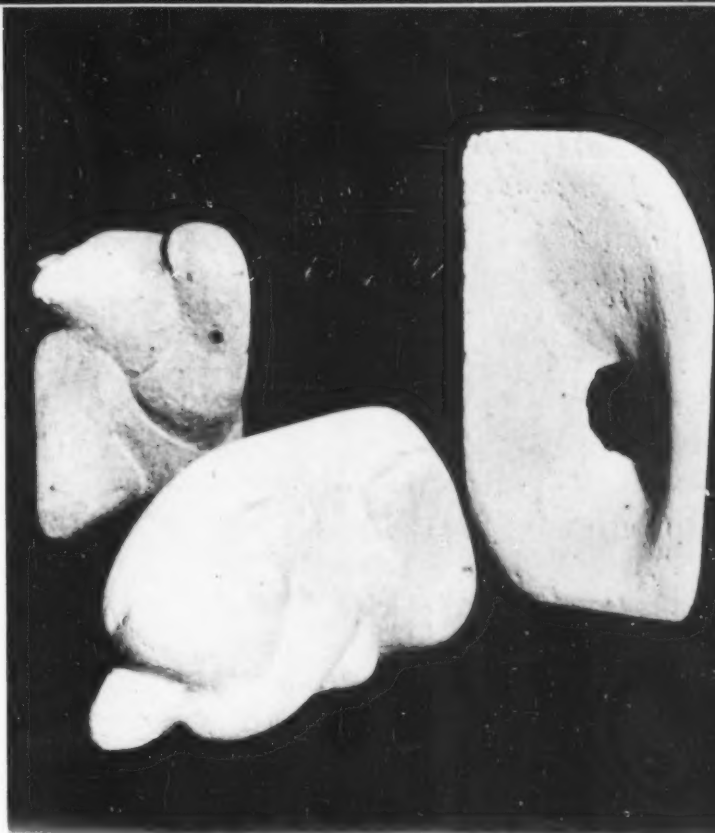


D. I. CROSSLEY

depends on how keenly she has retained this vision, for she cannot mold and rework her material as she might with clay.

Searching for an inexpensive, easily available material which could be worked with the simplest of tools by students with no previous sculpture experience, Mervin Jules, director of the introductory course in the art department, found Johns-Manville Insulating Brick and introduced it as an experiment in the class in 1946-47. Its convenient size (eight and three-quarters inches by four and one-quarter inches by two inches) and the choice of textures — a coarse, porous tan, and a smooth-surfaced, denser, mottled pink — have made it a successful medium for neophyte sculptors, and its use now helps Smith College students gain an appreciation and understanding of the basic principles underlying the structure of the arts. Smith students have proved the versatility of the medium, producing an extraordinarily varied and broad range of approaches from the two types of bricks. The student has her choice of surface texture, and the forms she fashions vary as greatly as does the individual imagination. They may be bold, rough and angular, or as delicately rounded as a seaswept pebble.

Harriet Z. Miller is director, News Office, Smith College.



D. I. CROSSLEY

Examples of direct carving in insulating brick, by Smith College students who had no previous experience in sculpture.



D. I. CROSSLEY

The Cheektowaga, New York, schools invited parents to participate in a weekly art workshop with their children. Parents enjoyed the experience and also learned a great deal about the values in child art.

WILLIAM LITTLE

We had a "mom and I" art workshop

A familiar art activity was dressed with a new feature to become our most successful departmental enterprise, when children from kindergarten age through fifth grade were invited to join Saturday morning art classes provided they bring their mothers or fathers. This was the beginning of our "Mom and I Art Workshop," a six-week experiment in art education that proved so popular that it was necessary to move from the art rooms to the school cafeteria. The purposes of the workshop were to give children of these grade levels more opportunity for creative activity, to familiarize parents with contemporary art education methods, and to strengthen family ties by allowing parents and children to do things together. Parents were not just idle observers but were expected to work along with their children, adding stimulus to the work periods and encouraging the children to carry on their activities at home between the workshop sessions.

The workshop ran smoothly, in spite of the large number of parents and children participating, and the instructor was relieved of any control problem. Each family unit helped itself to the materials provided and cleaned the area used at the close of the session. Family groups supplied part

of the material for projects, such as muffin tins for painting and boxes for large cardboard animals. All projects were gauged to the children's level. Bulletins were distributed each week to explain the activities of the day, related work which could be continued at home, and plans for the next Saturday session. Parents were given questionnaires at the final session to learn if the objectives had been realized. The survey indicated that parents enjoyed the hour and one-half of relaxation in creative activity as much as the children. Answers indicated that parents are becoming aware of the improvements made in art education since their own days in school. They also learned to recognize the amount of imagination and thinking which goes into a child's work, even when the result is different from that to be expected from an adult. Activities of this sort can help interpret the school program to parents, aid the school in becoming a community center, stimulate adults in art activity, and create a social outlet where new friends are met and interests shared with each other.

William Little, art instructor at Maryvale High School, Cheektowaga, New York, directed the workshop discussed.

A busy scene at the art workshop for parents and children, recently held by the public schools of Cheektowaga, New York.





CHICAGO PUBLIC SCHOOLS

When parents visit their children at work in the schools they are better able to visualize what goes into the art process.

A mother looks at art education

FLORENCE CARR

Since art plays an important role throughout life, parents and teachers should work together so that activities in the home do not nullify those of the school. Here are some suggestions for cooperation.

My interest in children's art has been motivated by events which have been challenged on many occasions. I have observed that children are apparently born with a creative instinct which continues through their early years of school. But in many instances it disappears in their later school days. Also, the fact that children enjoy creative art

activities does not mean that art should be attacked as a "frill" in education. It is one of the areas which continues to play an important role throughout life since art touches almost every phase of human activity. It is impossible for me to visit my child's classroom as often as I would like since I have two babies at home. Therefore, it is seldom that



DENVER PUBLIC SCHOOLS

Both parents and teachers need a common philosophy of art if they are not to work at cross purposes at home and school.

I can benefit or learn through discussion or observation how to continue at home the inspiration my child receives in school for creative expression. I realize that only as art is enjoyed both in the home and at school, will my child derive the fullest benefits from it. There are, no doubt, other mothers and fathers who for one reason or another cannot visit their children's classrooms or attend PTA meetings as often as they would like, but who wish to benefit and correlate the activities of the school with those of the home. Parents and teachers need a common philosophy of art to better serve the needs of the children.

It would be truly helpful if a teacher could point out to parents how the children's creative activities at home could be enriched. I have learned that many schools have done one or several of the following items: (1) Held instructional meetings in which children or parents, or both, demonstrated their art activities to parents on back-to-school nights, open house, PTA meetings as well as to adult classes, clubs, or even in department-store windows. (2) Coordinated what the children did in art with some of their home activities. (3) Informed the parents of class projects so that a family trip to a farm, park, or zoo on the weekend would broaden the children's backgrounds. (4) Showed films to parents on art and art education. (5) Notified parents of exhibits at various museums and galleries as an educational and cul-

tural supplement for both parents and students. (6) Sent a note to parents indicating pamphlets, periodicals, books, or other processed material that would enrich the parents' knowledge of the latest developments in child development and art education. (7) Advised parents about the kind and quality of art materials which should be procured for the children to use at home. Also, how to use materials found around the home. (8) PTA and other meetings were held where teacher and parents developed a philosophy of art. They learned what children could do at home to supplement the art program of the school. They discussed the best ways of meeting some of the children's learning needs. They discovered how children can express themselves creatively rather than depend on patterns and other stereotyped materials. Parents were advised how they could stimulate the children's interest in various phases of art. (9) A brief mimeographed statement informed the parents of what led to the children's creative efforts. At other times a language period was used for children to describe in their own words what led to their artistic creations. (10) A committee composed of parents and teachers compiled a brief handbook describing the basic art education philosophy of the school.

Florence Carr is a mother and housewife at Lubbock, Texas.

ROBERT D. GOLDMAN

Color can be a glorious emotional element in child art, but when isolated from form and content as in color wheels it becomes sterile and meaningless to the child. Color harmonies may be non-harmonious.

COLOR DEVICES AND CHILD ART

She was four years old and she was painting. The colors were brushed on the paper in an interesting variation of a general abstraction natural to a child of her age. She paused in her work and looked at her painting in hushed silence. Then, eyes aglow with accomplishment and realization, she announced: "There is my prayer to God."

A means of expression, painting is communication regardless of the age of the painter. It calls forth many components of growth and thus becomes a means of learning in addition to that of expression. A means of learning, not merely the learning of how to paint better, for the creative

act of painting brings into play critical thinking, physical manipulation and control as well as emotional responses. Although I am not going to belabor the theme here of the oneness of perception and expression, to me it must underlie any discussion of any element of human expression. The dynamics of painting stems from what human beings say and the form they give those thoughts and feelings and perceptions—not in the "grammar" of painting. Color can be a glorious emotional element. However, isolated from form and content, from perception and expression it becomes little more than a physical and sterile thing.

A group of children painting in one of the author's classes at the Cheltenham Township Art Centre, near Philadelphia.



Art education in America has grown through many stages to finally reach the position it holds in some quarters today: that of being a creative means for learning. One previous stage in its history (which in too many other quarters continues to persist to this day in one form or another) is the so-called "scientific" stage. This is where adult knowledge and informations were gathered together and adulterated or watered down for youthful consumption. This, of course, in truth was and is very unscientific because biologically and otherwise children are not little adults. In color this approach took the form of color wheels, color harmonies (analogous, complementary, split-complementary, triadic and the like), color characteristics—hue, value and intensity.

These exercises were our shallow substitute for the glory of creation. These man-made puny recipes were to compete with the world of color and light. These imitations were supposedly parts of a language, a language which never found a mouth. We, because of the obviously unnatural and unrelated nature of the process, who would not think of isolating English grammar removing it from form and perception and total experience and then foisting it on the very young child, thought nothing of doing exactly that in the graphic language of the child. In so doing we not only indicated our lack of knowledge of art as personal communication, but a total lack of understanding of children and how children learn. I remember seeing many years ago such a color harmony imposed on a young boy of nine and painfully executed by him. I saw it hanging next to an original painting of his in which he expressed his (at that time and at that age) natural interest in fires and fire engines. This original composition was brilliant, beautiful in color and color relations. The "color harmony" was sterile, stereotyped and non-harmonious.

Children who need help in color are obviously those who need assistance in their total creative life and creative expression. In giving this assistance, a few pertinent factors should be kept in mind: (1) Keying stimulations to age level developmental interests and needs of the child. (2) Affording opportunities for use of appropriate media and providing necessary physical means. (3) Creating and preserving a colorful environment. Environment being regarded here as more than physical, as the spirit and climate of creativity. This connotes more than pleasant decorations. (4) Constantly recognizing communication as interrelationship. Allow me to develop these points to the extent to which space here will permit. John Dewey said: "Education is the reconstruction of experience." Personal involvement is an essential to learning. We would not expect a child of six to have the objective awareness of a youth of sixteen. The six-year-old reacts to his environment subjectively. "I feel the ball. I throw the ball. I paint a picture of myself throwing the ball." Stimulations offered to a child of eight would again take on a different aspect. He is becoming more aware of people and of his own peers. "There is a tall clown in a circus in front of a group of laughing school children. The clown has a round red nose, he is wearing a

flat blue hat; there are varied colored polka dots on his baggy costume." To a child of nine a slice of adventure and excitement: "A sun-browned cowboy wearing a bright red kerchief riding a black and white horse, against a sunset sky."

Psychologists and educators have provided for us insight and knowledge about the various age level characteristics. There is accessible literature in the field. Using this material, plus our own observations and contributions, we can add specific teaching techniques to assist in developing keener perception and stronger personal involvement. Reaction, for instance, may be sharpened by use of all the senses: sight, touch, taste, smell, hearing. A lesson which I have found successful for creative stimulation in color is to have each child feel, see, smell, and eat an apple and listen to the sounds while he ate the apple. The painting reactions in optional subject matter which followed this experience have always been most gratifying.

Let us go beyond the visual and the physical. For the younger child, particularly, dependence on the visual would be inadequate experience. Color range would always be limited because experience would always be limited. In addition to the use of the physical senses the reaction could hardly be complete without the inner feelings. Mood reactions are helpful to greater range of color expressions. "I paint my dog playing in the sunshine. I paint my dog walking in the rain." This last is a wholesome substitute for old half-intensity scales which were taught. The young child draws constantly from within, from his own world for painting subject matter.

Anyone who aspires to teach children color or anything else for that matter should himself be creative. Inasmuch as the elementary school teacher deals with creative, growing human beings she herself must be an artist. I do not mean "artist" in a limited or highly specialized sense. In this age of children's painting, for instance, we dismiss our responsibilities as teachers and parents by saying we don't know a thing about painting. Incidentally, because we know what we like whether it is art or not, the fact that we proclaim that we do not know a thing about painting does not stop us from telling the young person what and how to paint. We furnish him with our crude adult concept of a house, we glut the market with coloring books, we amass a fortune on "paintings-by-the-numbers," we support television programs that encourage copying.

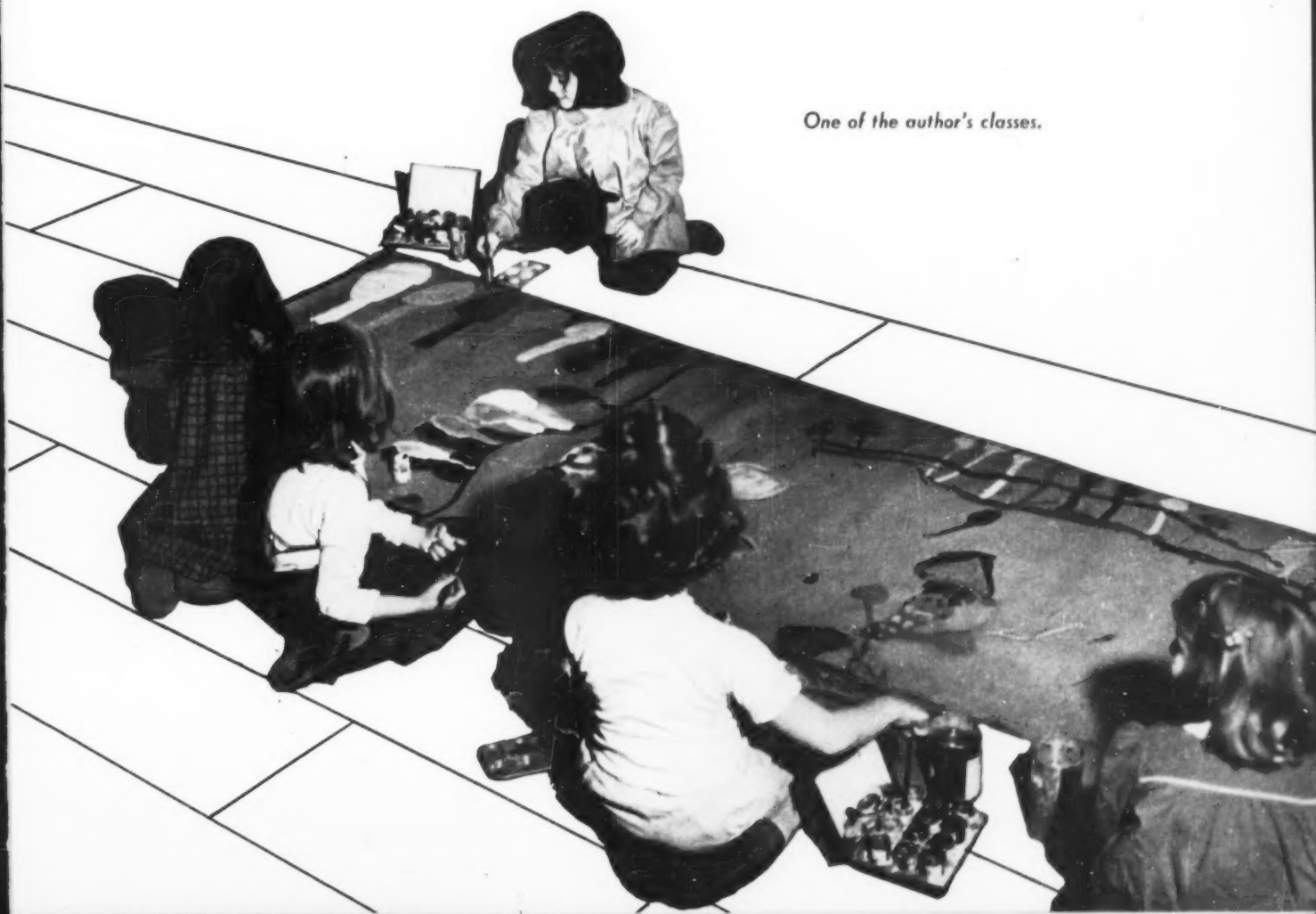
Inasmuch as this article is particularly concerned with color in the elementary grades, to assist further in the appreciation of the expressive nature of children's paintings, I would like to pin point now some pertinent thoughts about color. First, one must be free from the enslavement to local color (the specific color of the object). Painting involves spontaneity, personal choice and selection. One cannot be creative and be shackled to things. The very nature of the two-dimensional character of the painting surface demands rationalization as far as color is concerned. Everyone "knew" the sky was blue but Mary painted it yellow

"because it was such a hot day." Another point—one must depart from color fragmentation. Colors do not exist by themselves, but only in relationship to other colors. Color evokes reactions in itself. It is now established that color does not need to be applied to realistic shapes to have appeal. Color has the power to evoke emotional responses without necessarily being given representative form. Closely related to the problem of color is that of pigmentation: the paints themselves and the sensory excitement associated with them are important. I often provide plaster and sand for color mixes to my students for this very reason.

Children are artists and use color, as artists do, as an emotional element. To judge their manifestations purely from a representational standpoint is to block any empathy essential to the intercommunication ideas I referred to in point four. I said children are artists, that is for as long as we "permit" them to be. Regimentation whether it be in coloring-in all the red apples in the math-work or making identical green trees for the classroom at holiday time does not contribute to keeping imagination alive. It is nigh impossible to establish personal identification with a stereotype. A child needs experience in, and expression of, his own work of color. As Kahil Gibran said in *The Prophet*: "You may give them your love, but not your thoughts, for they have their own thoughts."

Color is light, God's light. Actually, all the sun's color rays mixed together give us white light. The child need not exist in a dark, unhappy, threatening world. His world can be one of unending glory, sparkling new and bright. Man's color vision has grown through the years. As man developed over the centuries he progressed from color blindness, from a monochromatic world, then from a world of only yellows and blues (as the bumble bee sees today) into a glorious world of color light. This physical change in his visual capacity kept pace with his intellectual, moral and spiritual development from prehistoric times. Expression in color is a human thing. We can not dissociate it from other human qualities. We must not isolate it from perception and expression. It must always remain an integral part of the language of childhood, with the joy it denotes for today and the promise it holds for tomorrow.

Robert D. Goldman teaches children's classes at Cheltenham Township Art Centre, Cheltenham, Pennsylvania, and is head of the department of fine and industrial arts at Abraham Lincoln High School, Philadelphia. A member of Artists Equity, his fine paintings have received wide recognition.



One of the author's classes.



music motivates creative design



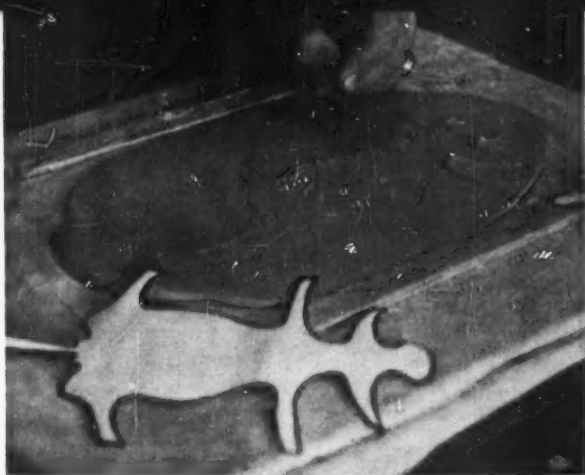
Spontaneous lines made to the rhythm of music may form the basis for creative design. Anything which releases the child from fixed concepts, encouraging him to work freely, is a step in the right direction.

VIRGINIA IRWIN KILDOW

We have been working to music very intensely for several years, and I think we have found some rather stimulating approaches which enable the student, whether he be six or sixty years of age, to open his intuitive creative channels. At Heidelberg College we have an informal studio atmosphere at all times. We learn about basic elements of a good design through conversation and examples, but we are not overburdened with rules. We use at first a very obvious tempo in our selection of music, later on a more subtle one. In our ceramics work some students are able to carry the creative piece to completion in a free-flowing manner throughout the process, while others get a hint of an idea spontaneously and then develop intellectually from there. Some do not look at their hands while they work. Many find that inspirations come to them more easily after they have worked in this manner. Whether drawing, painting, or using pastels, students have several sheets of paper before them so as not to lose one expression into another by drawing over it.

Students draw in the air for a short time to get the beat of the music, next they draw on paper to the rhythm of the music. After a number of sheets of spontaneous lines are made we find pictures or designs from this maze, and develop our finished creative piece accordingly. I have found that it is easier for students in general to create in this manner, rather than just listening to music as the stimulus as we used to work. We have used crushed glass in various colors and crystal set in plaster to develop designs found in this way. We are also crushing glass and working on a method to set it in glaze on a sheet of glass, as suggested by a church window on which we are working. We cut scrap paper to music and use it as a puzzle in finding a design pattern. These experiments have helped to make the individual realize that art and creative experience is for everyone. Sincerely approached by an enthusiastic instructor, students are motivated and inspired, and results are sure to be satisfactory. We have tried this work with all types of students, with or without previous art training, and with very satisfying outcomes.

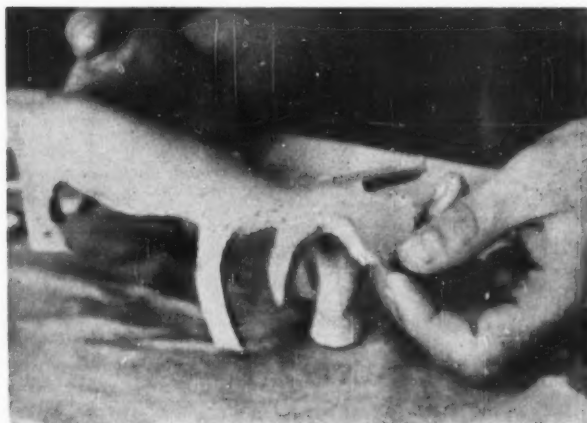
Virginia Irwin Kildow teaches art at Heidelberg College, Tiffin, Ohio. The October and May issues included articles on art and music in the junior and senior high school years.



Cutting out the pattern.



Lifting the clay animal.



Shaping and adding props.

Smoothing and adding parts.



HERE'S HOW

Brief descriptions of successful art activities, emphasizing processes and techniques. Readers are invited to send short items for these pages.

Rolled Clay Figures Many times when a group of children are working with clay they stick to a particular method until they get into a sort of "rut." For a completely different approach, to stimulate further interest, try this one. Discuss with the children the appearance of an animal if it were spread out flat like a pattern. Use your imagination to create new and different animals and people. Keep them simple and avoid details. Draw the pattern with all parts spread out straight from their position relative to the body. Cut out the pattern. After it has been cut from the clay, the legs, etc., may be bent and curved in a most interesting way to get any action or position.

Using a rolling pin, or a smooth bottle, roll a ball of clay to a thickness of one-quarter inch on a piece of cloth tacked to a board or table. Roll it from the center out in all directions to keep it from curling up over the roller. For more accuracy nail two one-quarter inch strips to a cloth-covered board, about six to ten inches apart and parallel to each other. Put the ball of clay between the strips and roll it, keeping the roller over the strips. Thus a uniform thickness is obtained. Trace the pattern on the clay and cut it out with the point of a knife. Pick it up and bend the legs, etc., to the desired position. If support is needed to keep the figure up, make a block of clay or cardboard wedge to support it from underneath, as needed. When it has dried the supports may be removed.

R. A. Yoder, who shares this suggestion for our readers, is art supervisor for the city schools of Waynesboro, Virginia.





PHOTOGRAPHS BY WILLIAM H. MILLIKEN, JR.

As seen at the art conventions

Demonstrations at Southeastern Arts Association Convention.



Bernice Magnie and Italo deFrancesco at Eastern Arts.

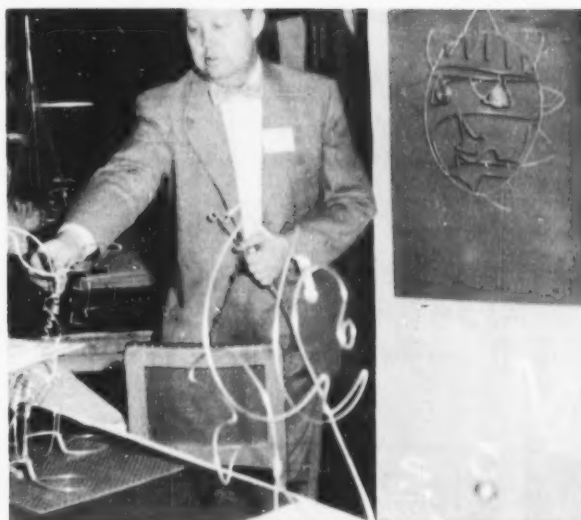
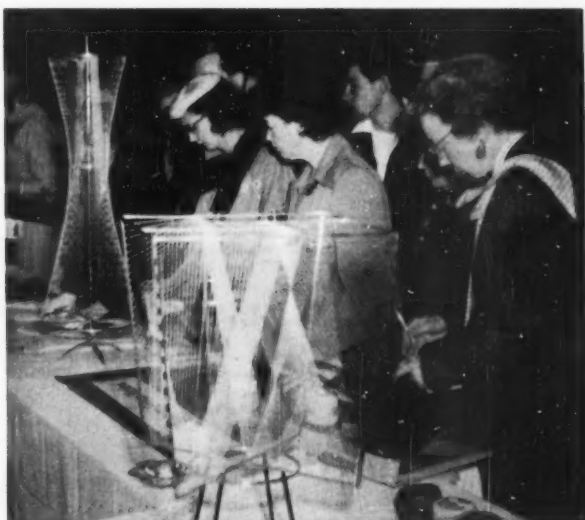
Mary Beth Wackwitz and Ed Ziegfeld at Eastern Arts.



Demonstrations at Eastern Arts Association Convention.



Demonstrations at Western Arts Association Convention.



Alice Baumgarner and Edith Mitchell at Eastern Arts.

Your editor and sons at Western Arts.





George Dutch and Harold Schultz at Western Arts.



Vincent Roy greets new president of Binney and Smith.



Above and lower left, officers of the National Art Education Association at council meeting.



Entertainment at Western Arts.

ITEMS OF INTEREST

Making Lantern Slides The Curriculum Laboratory of Temple University has recently published a mimeographed booklet, "How to Make Lantern Slides." It was prepared for teachers interested in acquiring a simple technique for making this highly useful visual aid. The methods presented can easily be carried out by pupils as well as teachers.

Lantern slides may be made of a variety of materials. The three simplest kinds are described in the pamphlet; etched glass, clear glass, and cellophane. For each kind of slide the pamphlet gives the material you need, the process of making the slide and how to draw the image on it. In addition it gives directions on how to bind a slide, and how to make a slide holder.

For your copy of the 10-page pamphlet, simply send 25 cents to Curriculum Laboratory, Temple University, Philadelphia 22, Pennsylvania, and ask for "How to Make Lantern Slides."

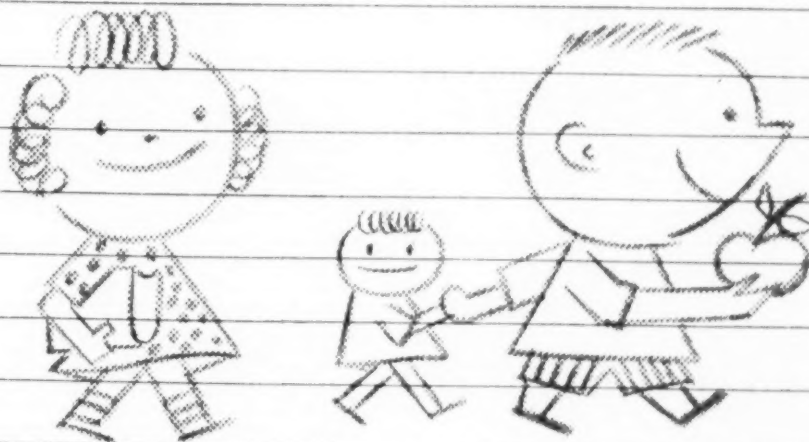
Craftsmen at Work A "working" exhibition of Nova Scotia craftsmen will be held at Saint Francis Xavier University, Antigonish, Nova Scotia, July 12-16. The colorful event will be sponsored by the Handcrafts Division of the Nova Scotia Department of Trade and Industry. In addition to demonstrations of native crafts, there will be a program of picturesque Scottish Highland Games—July 14. For complete details, write Miss Mary E. Black, Director, Handcraft Division, Department of Trade and Industry, Halifax, Nova Scotia.

Audio-Visual Sources Arrangements for film showings, audio-visual presentations, rental of audio-visual equipment, projection service, etc., in all parts of the United States and Canada can now be made through the use of a new directory just published by the National Audio-Visual Association, Evanston, Ill. The directory includes information on the specific types of sales, film library, equipment rentals, and services offered by each of more than 450 audio-visual dealers.

The 24-page "NAVA Membership List and Trade Directory" indicates where an audio-visual user can find each of 15 types of audio-visual equipment for rental; which dealers offer projection service, projection room facilities, and equipment repairs; which dealers handle sponsored films and educational, informational, entertainment and religious films for rental; and where audio-visual equipment, accessories, films and filmstrips can be purchased. Single copies of the membership list are available free to audio-visual users from NAVA, 2540 Eastwood Ave., Evanston, Ill.

(Continued on page 40)

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ITEMS OF INTEREST

(Continued from page 39)

Exploring With Art Media An interesting and very helpful booklet has recently been published by Binney & Smith Co., 380 Madison Ave., New York 17, N. Y. Titled "Let's Explore," it gives many ideas for using Shaw finger paint and Genie hand-paint in your art program. Here are some of the interesting methods of using these paints, mentioned in the booklet. Easel painting, sponge painting, transparent painting, opaque painting, momoprint, screen printing, string painting, mobiles, paper sculpture, finger painting and other methods for school and home use. Throughout, the booklet encourages further exploration in the techniques suggested; and is presented to serve as the basis for individual creativeness and experimentation.

For your free copy of "Let's Explore," simply write to Binney & Smith Co. at the address above.

Chest of Hand Tools A complete hobby workshop—a tool chest, work bench, and storage cabinet combination with more than 150 hobby tools—has just been introduced by X-acto, Inc., 48-41 Van Dam St., Long Island City, N. Y.

Called "The Century," this new chest contains the X-acto knives with all styles of interchangeable knife blades, gouges, routers, and punches, as well as files, pliers, clamps, drills and drill bits, sanders, planer, stripper, spokeshave, screw drivers, saws, miter board, triangles, T-square, etc.—all the tools needed for creative aircraft hobbies. It measures 47½ inches high, 27 inches wide, and 11¼ inches deep. Its built-in drawing board folds out to provide a working surface 19 by 26 inches. Bases for tools are arranged in wooden racks. There are more than five cubic feet of extra storage space in the base and two roomy drawers for small parts. For an illustrated folder, write the company.

Handbook of Britain Every year an increasing number of American teachers journey to Great Britain for the pleasure of travel or to increase their background knowledge for the subjects they teach. Other teachers go to study at the several British universities and colleges. For any teacher planning to take such a trip, this year or in the near future, "BRITAIN: An Official Handbook" is important and most helpful reading. Well edited and carefully cross indexed for ready reference, the handbook is invaluable for those educators unable to visit Britain but whose work requires a knowledge of that land and its people. Among the subjects covered in the book are the geography of the British Isles and a history outline of the inhabitants from the earliest times. The functions and responsibilities of every agency and bureau of Her Majesty's Government are described briefly but completely.

(Continued on page 42)



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LETTERS

On the New Look in School Arts Janet Blundell of Santa Cruz, California, writes: "Congratulations to you and your staff for making School Arts a very fine-looking, very helpful magazine. The new type is attractive and clear. The photographs in size and layout add much to the beauty of the magazine and are very helpful with the how-to-do-it articles. I think the new reader's departments are fine additions and helpful in keeping in touch with what is going on in other states. I particularly like the reviews of new art books and have sent for many things mentioned in Items of Interest that have been excellent additions to my teaching materials. I thought you would like to know that at a recent convention of the northern section of Pacific Arts Association I talked with many art teachers who were delighted with the new look and content of School Arts and were busy spreading the word to those who didn't know about it."

We do not have a real nasty letter to include this month to balance the bouquets we have received, but you may be sure that we give careful attention to all suggestions sent in by readers. Whenever we receive a critical comment, we always ask ourselves how that reader's wishes may be fulfilled in line with editorial policies. We frankly admit that occasionally we have fallen a little short of our own goals, but whenever the editor is completely satisfied it will be time to get a new editor. We are very pleased with the increase in subscriptions during the past year, since that is an indication of your support. Consequently we are very grateful to all those who are "spreading the word" to other teachers. We need your continuing support in the articles you write and in suggesting that others who are doing a creative piece of work help the cause along by sharing their ideas with the readers.

On Theology and Creative Art Clyde Smith, a protestant theological student at the University of Chicago, sent the following comments with his subscription to School Arts: "In our curriculum we have a new field of Religion and Art, and in the past three years of my study here, I have become increasingly aware of the importance and relevance of the creative arts to the traditional fields of theological education. It is with this in mind that I wish to express my interest in the fact that you are also aware of the relationship of art to the disciplines of human personality, history of culture, ethics, and philosophy. Certainly if we are to assume that personal integrity lies at the root of human life, if man is to live as a whole person in a social world, then we must acknowledge these essential relationships. It is heartening to find evidence of the awareness of this basic human insight as the basis of the articles which appear in School Arts. I was particularly impressed by the January issue in which art and personality development were placed on a vital level, and considered in the full depth of their relationship."

TIPS FOR TEACHERS



IN CERAMICS

GLAZING POTTERY IN THE CLASSROOM

Children in elementary schools can glaze their own pottery . . . if the glaze is non-toxic. Some teachers prefer to do it for the class—others find it easy and satisfying to have the children do the work themselves.

MIXING

The most economical way to buy glaze is in powder form. Sprinkle it into a jar with a tight lid. Add enough water to just cover the dry glaze. Let the mixture stand for about 15 minutes and then stir thoroughly. The result will be a thick paste. Thin this with water, a little at a time, until the glaze is the consistency of table cream. (Colored glazes should be a little thicker than clear glaze.)

APPLYING

Always use soft brushes with long bristles for glazing. A stiff brush would "pull" the glaze. A gentle *laying-on* method is the way to apply glaze, for glaze is not dissolved but *suspended* in the fluid. One coat should be enough. After all, pottery can be reglazed and refired if you discover that the first application was not heavy enough. On the other hand, too much glaze cannot be corrected after the piece is fired. Should you feel that a child has applied too much glaze to his piece, let it dry completely. Then remove the excess by rubbing your finger lightly over the surface of the piece.

DRYING

Be sure that the glaze, and the ware, are completely dry before firing. Keep in mind that water from the glaze has seeped into the clay. A dry appearance on the surface may hide a damp piece of clay underneath. Let a day—or even two—go by before you turn on the kiln.


STORING MIXED GLAZES

If all the glaze in the jar is not used, fit the lid on tightly and label the jar with color name and firing temperature. Another time, when you are ready to use the glaze again, add a little more water to bring back the proper consistency.

For best results, specify Pemco glazes for classroom work. Remember, only the Pemco Cone 010 School Materials are non-toxic.

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ITEMS OF INTEREST

(Continued from page 40)

In addition to supplying a multitude of facts and figures of great interest, the official handbook contains an excellent bibliography listing other books that cover, in more detail, the subjects discussed. "BRITAIN: An Official Handbook" has 344 pages, size 6 by 9 inches, paper cover, and may be purchased for \$2.00 from British Information Service, 30 Rockefeller Plaza, New York 20, N. Y.



Screen Printing Package This new package offered by Wilson Arts & Crafts, Fairbault, Minnesota, contains all of the basic materials you need for reproducing your designs by the screen printing method. In it you will find six different colors of Nu Media all-purpose paint, two mixing jars and one screen set, consisting of a 6- by 9-inch frame, rope fastener, and cotton marquisette screen.

A helpful folder giving you suggestions for making your own designs for greeting cards, program covers, posters, and other popular school and home activities is yours for the asking. Write to Department SA at the company and ask for folder No. 6 on screen printing.

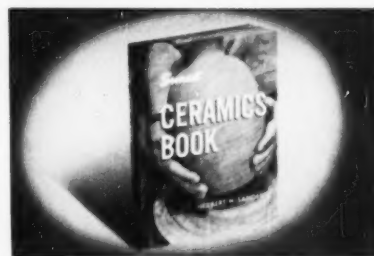
Ceramic Supplies A new catalog published by Van Howe Ceramics Supply Co., 1152 South Broadway, Denver, Colorado, gives you a complete range of items for your ceramic needs. There are 52 pages of illustrations, descriptive text, specifications and price lists; covering kilns, clays, glazes, cones, brushes, and supplementary equipment and supplies of all kinds. In addition, specific directions for ordering are given, including parcel post rates by postal zones.

For a copy of this complete ceramic buying guide, write the company and ask for their latest catalog.

Art and Crafts Tours Visitors, this summer to Denmark, Norway and Sweden will have wonderful, personal stories to tell about each of their prized purchases of Scandinavian silver, china, glass, steelware,

(Continued on page 44)

CLASSROOM CERAMICS EASY WITH NEW



Sunset CERAMICS BOOK

by Herbert H. Sanders

ABOUT THE AUTHOR

Dr. Herbert H. Sanders is a prize-winning ceramist, a foremost authority and educator. The first person to receive a Ph.D. degree in Ceramic Art from any U.S. university; he is nationally recognized both for his artistic ability and his outstanding classroom techniques. Dr. Sanders is now Professor of Ceramic Art at San Jose State College, California.

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Ceramic Sculpture
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Firing Pottery—the Kiln

With this book as a guide your pupils will soon be making attractive, well-designed and useful pottery—with only a few essential tools and equipment. It gives you complete information on how to get started, what equipment you'll need, procedures to follow for various methods, and suggested shapes and pieces to make. Also includes more advanced techniques for the initiated craftsman. This beautiful, 96-page book has scores of clear, informative photographs.

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beginning teacher

One of the most important facets of successful teaching is selling one's self to the student. Now this means the product, or self, to be sold should have some lasting values. It must be something the buyer, the student, desires. So let's begin by listing and evaluating some of these qualities in the teacher. He must have a sympathetic understanding of youth. He must like them, be interested in them and interested in their interests. He must have imagination, emotional stability, and he must know and like the subject he wishes to teach. Since secondary education has the adolescent as its early material, imagination, sympathy and interest are of utmost importance. With these virtues the teacher may view the youth's complex and changing life with a good teacher's wisdom. If the teacher is sensitive to the emotional stirrings of youth, and is himself emotionally mature, student and teacher confidence results. The teacher, now fortified with confidence and wisdom, has the respect of the student; or the buyer respects and accepts the salesman, so to speak. From here on, selling anything, self or commodity, demands continued high quality if success is the goal. So with the teacher-student relation, the quality must be maintained.

Next is the salesman's confidence in the product, in this case the teachers' confidence in himself. This self-assurance will be more manifest in the teacher who seeks a broad acquaintance with learning. Whatever the art teacher knows of the other subjects will be on the credit side for him. True he cannot be expert in all the fields, but to be tolerant and interested in them would be an admirable quality. Young people, adolescents, entering secondary school will be going through a period of emotional and physical change. It will be a most important period of life. Tension and frustrations will have them in the clouds—then in the dumps—by the minute. Many things become necessary to lend solidity to the young person's shaky world at a time like this. Most important is someone who understands the bewildered youth. The adolescent has a strong urge to be wanted, to be respected, at home, in the school, and in the community. An understanding athletic coach is an invaluable aid at this time, since he has the physical well-being of the student at heart. Books have been written about the edifying deeds of grand coaches and instructors, and more should be written about them. They truly do their part in this field of adolescent guidance.

But next in importance, for stabilizing and governing "Hot-Rod" emotions, is creating with the handcrafts. A tremendous feeling of confidence is usually the reward for even the simplest handmade project. This creation gets as much credit from a good art instructor as if the student were

another Da Vinci. The benefit he receives at the time is valuable, in psychoneuro health, but more important, the appreciation and skill he receives from the art teacher will pay dividends the rest of his life, but he probably does not know it. He is entering a period in which there is to be more and more leisure. How man uses his leisure is important to his future and important to our nation's future. The significance of teaching youth how best to enjoy his free time is growing more acute by the minute. I'm not going into the art education of the youth who will be making a living at art. In most cases this person as an adolescent doesn't know what he or she will accomplish in the commercial world. For the most part the high school art teacher will be concerned with furnishing a motive for learning appreciation, and perhaps some skill, in the general arts. If the teacher is well enough equipped to prepare a student for a job in a sign shop, and advertising and printing house or other art employment, that is fine; but it is fairly certain that some further trade instruction will be necessary. No, I believe the art teachers' prime job should be coordinated with that of the other instructors, in improving student attitude toward life in general. If the art teacher has sold himself to the student and backed it up with a broad, sound philosophy, he should have contributed greatly toward the students' emotional stability. This swiftly moving, powder-keg world needs stability. The youth who will best man the controls will be solid, healthy, emotionally mature people who, we hope, will receive this influence from their homes, religions, and teachers.

Lawrence A. Lane, who offers this advice for the beginner, is art teacher, Eldora Consolidated Schools, Eldora, Iowa.



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ITEMS OF INTEREST

(Continued from page 42)

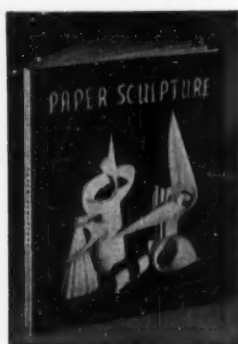
fabrics or furniture, for they will have looked over the shoulders of Scandinavia's craftsmen while beautiful new designs were being created, and among their purchases may be the first examples of designs that, months from now, will be making news in the home fashion columns. This is made possible through the combined efforts of Scandinavia's shops, museums and tour operators to satisfy both the professional and avocational interest of American tourists in Scandinavian arts and crafts. In Scandinavia, tourists will find a veritable wonderland of arts and crafts treasures. They'll see retrospective exhibits and the best of the new designs at the museum of decorative arts in Copenhagen, Oslo, and Gothenburg and in fine shops everywhere, and they can visit the leading workshops to see how beauty is added to even the simplest of articles.

For a folder giving itinerary and rates, write Scandinavian National Travel Commission, 630 Fifth Ave., New York 20-N. Y., and ask for a copy of "Design in Scandinavia."

About Washington, D. C. For those planning trips to our Capitol, and to others interested in the architecture, history and development of the city, the booklet "Our Capitol" will be most interesting and helpful. Published in 1953, the 52-page booklet gives a description with illustrations of the Capitol, Senate Chambers, House of Representatives Chamber, Library of Congress, United States Supreme Court, the White House, the Washington Monument, Lincoln Memorial, Jefferson Memorial, Lee Mansion, Tomb of the Unknown Soldier, Arlington Cemetery, and Mount Vernon.

Written in an easy, readable style, the booklet takes the reader on a "tour" of our Capitol. You feel as if a friend or neighbor, thoroughly familiar with every building and its history, was your guide. The history of the White House and its most recent six-million dollar restoration job is in the booklet, too. For your copy of "Our Capitol," send 25 cents to Superintendent of Documents, Government Printing Office, Washington 25, D. C.

Color in the Classroom A reprint of the article, "What Research Knows About Color in the Classroom," which appeared in the November issue of "The Nation's Schools," is available by writing the Pittsburgh Plate Glass Company, 632 Fort Duquesne Boulevard, Pittsburgh 22, Pa. The article, compiled by Dr. Arthur H. Rice, editor, is a report of a two-year study in the Baltimore public schools, and is an effort to measure reactions of pupils to both conventional and experimental color situations in the classroom. The project was conducted by the Psychological Laboratory of the Johns Hopkins University Institute for Cooperative Research in cooperation with the Paint Division of the Pittsburgh Plate Glass Company, which financed the study.



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questions you ask

Many readers have raised questions about the correlation of art with other learning areas in the elementary school. We grouped these together in order to avoid repetitions.

What type of art activities are best suited for correlation? How would you motivate an art lesson when correlating art with social studies? What art media would you recommend at various grade levels? To what degree should creative activity be used when correlating art with other school subjects? Pennsylvania, Maine, Nebraska

The kind of art expression sought by the child is conditioned by his age, amount and character of his previous experience in art, his feeling of acceptance by his peers and the adults within his orbit, and his own recognition that he has something to express. As his teacher you would seek to know this child, what he believes his place in the school group to be, how he spends his out-of-school time, with TV, books, people, at play or work. For instance, have you observed the long periods of concentrated effort a child puts into nailing pieces of wood together to make a boat or the infinite patience he gives to selecting materials and constructing a sling shot, or a scooter. These are child-recognized needs met through the drive of interest. These relationships between material and activity are real to the child, they are not artificial nor imposed. Have you observed groups of six-year-olds improvise a bit of costume and become policeman, fireman or physician? Or with a fist-puppet made from a paper sack, a vegetable or in any of a great number of different ways, these children discuss manners and morals in terms of "being good like your mother tells you," or "being nice so people will like you." Is this not meaningful relationship among experiences?

Suppose the study of Indians invades the classroom—as it so often does—where would the child's interest be? In making pictures of Indians, constructing a bow and arrow to use, manipulating clay to make pottery, inventing symbols from his own experiences to do picture writing or designs, weaving articles he could use, collecting, organizing, labeling and displaying objects made by Indians, learning Indian music, improvising ceremonial dances, going on field trips to examine Indian relics? You and your pupils may choose several kinds of activity and forms of expression. The child cannot relate experiences until he has had many experiences among which to select those worth relating. You will find it necessary to discuss and plan with the class group and with small committees. When the chil-

dren have had many and varied opportunities to develop their own concepts you need not seek for some device to move the children to act. The drive of the child's interest in learning and working hard is likely to carry the teacher along!

To say that specific materials are suitable only for certain grade levels would be to say that all children develop precisely at the same rate and that all eight-year-olds have the same interests, past experiences, and ability to coordinate. Such a statement would also imply that all children in any one grade should be working on the same phase of the same problem at the same time. You would not want to say that no child in elementary school could cut a linoleum block, "because," as one teacher said, "this process must be saved for junior high." Do you believe through one experience a child has exhausted all of the possibilities presented by any art medium or material? Let's not go too far in the other direction and confuse the child with more than he can comprehend. What is adequate and what is superabundant is a decision to be made by each teacher in light of her knowledge and understanding of children.

If you set with rigidity the situation in which you ask the child to make some individual expression you get as much of the child as you would have gracefulness of movement were you to bind the child firmly with a rope and then ask him to waltz. Some teachers avoid the word correlation because of the memory of stereotype activities the word recalls. All art experiences must have meaning for the child. The child must bring something to the experience and put something of himself into it. This he cannot do if all of the goals have been set by someone else. All school experiences have reason to be only in so far as such experience will help the child. School subjects are for the child, not the child for the subjects. Let's distinguish between activity and expression. Let's plan with pupils and other teachers for meaningful experiences of quality. Let's evaluate frequently: Are the teachers furnishing the stimulation, the pupils the drive? Are the children being led to discover relationships or are they being handed all their goals and decisions? Are the children seeing new possibilities for the use of familiar materials, and are they suggesting new materials? Do the parents know about and show interest in children's art expressions?

Dr. Alice Baumgarner is director of art education, State of New Hampshire. Questions may be addressed to her at the State House, Concord, New Hampshire, or sent to the editor.

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Teaching Art in the Elementary School, by Margaret Hamilton Erdt, published by Rinehart and Company, New York, 1954, price \$6.00. The author, who is supervisor of art education in San Diego, offers a comprehensive treatment on child growth through art experiences. The 284 large pages are devoted to a discussion of art activities from the kindergarten through elementary school, with considerable information about children at various age levels and related material of a professional nature. Each chapter has a generous list of reference material for further study, although there seems to be an almost inexhaustible source of information for the average teacher in the text. The book is well illustrated with examples of work from various parts of the country. The author lists motivation, release, accomplishment and satisfaction as the cycle of an art experience. With this in mind, she supplements the many suggestions for school activities with observations that should be very helpful to the reader. Chapter headings are: Invitation to Art from a Child, Thinking Through the Art Experience, When Does a Child Begin?, Finding and Using Source Material, Beginnings in the Kindergarten, Fostering Integration Through the Group Experience, Art Contributes to Group and Individual Experiences, Each Child Will Find His Way, Evaluation Sets the Goal, Let's Show Our Work, Interaction with the Community, and Strengthening the Enjoyment of Art.

Living Crafts, by G. Bernard Hughes, published by Philosophical Library, New York, 1954, price \$4.75. The author, combines his long experience in various crafts with his knowledge of social history, enabling the reader to observe a score of crafts in their proper setting. The reader is acquainted with the work of each craftsman in its own historical background, and the importance of the hand arts in today's machine age is well developed. Written and printed in Great Britain, there are many references to the British scene, although the information should be of great value to those considering some field of the crafts as a career. It will also be of value to those who seek only an appreciation of hand-work. The twenty hand crafts included are: the clay tobacco pipe maker, the goldbeater, the silversmith, the pewterer, the wire drawer, the textile printer, the carpet-maker, the ropemaker, the wood turner, the cooper, the basketmaker, the craftsmen that serve the archer, the charcoal burner, the papermaker, the papermarbler, the parchment-maker, the horner, the fireworks maker, the glass blower, and the soap boiler. Each craft is well illustrated.

The Social Function of Art, by Radhakamal Mukerjee, published by Philosophical Library, New York, 1954, price \$10.00. The author, who is a professor at the University of Lucknow in India, gives us a scholarly philosophical treatment of art in relation to society in the background of his special area of economics and sociology. Although the book was printed in India, the author displays a wide knowledge of art movements the world over. He states that art clarifies and symbolizes the deep-seated hidden stirrings of the unconscious life and mind, and that the imagery and symbolism of art are more real, more significant than practical physical existence. Since the unconscious forces of the mind are the same for all peoples, and man's artistic impulses have been relatively constant through the centuries, all expressionistic art, whether primitive, medieval or modern, takes man to a universal order where he finds kinship with all human spirits in thought and imagination. Herbert Read, in his foreword, states that he has been enormously impressed by the completeness of knowledge, by the balanced treatment of eastern and western philosophy, and by the modernity of his outlook. One feels that the author observes the world from a much greater breadth in time and space than those who write from a much narrower point of view. For the thoughtful reader who wishes to contemplate on art from the world point of view this will be choice reading material.

International Poster Annual, edited by Arthur Niggli, printed in Switzerland and distributed by Hastings House, New York, 1954, price \$10.95. Five hundred examples of posters were selected from the current work of artists, designers, and art directors in twenty-four countries, and are reproduced on 176 large ten- by twelve-inch pages. The introductory pages point out some of the characteristics of poster art today, its psychological objectives as well as efforts in design. While the primary concern is to win over the sympathy of the spectator, there is a trend to add as much spice as possible to the necessary evil of advertising and to do it in as amusing and humanly appealing manner as possible. These characteristics seem generally true in all countries, in spite of differences in actual presentation conditioned by national situations. The book should be of special interest on the high school and art school levels, and will be appreciated by the professional artist.

Any book reviewed in School Arts may be ordered through the Creative Hands Bookshop, 146 Printers Building, Worcester 8, Massachusetts.

Process or Product

EDITORIAL

As we prepare to evacuate our school buildings for the summer, let us take a moment to evaluate the work of the year. What have we given to our students during the brief period of our influence on their young lives? As they prepare to leave us, what are we sending home with them to their parents? Are the children taking a series of drawings or cut-paper projects, carefully preserved until this moment, and often "lost" on the way home? Are we sending things that have been made to be soon lost, facts that have been memorized only to be promptly forgotten, or is it dynamic human personalities that have been enriched and developed in their contacts with us? Have we taught them what to think, or how to think? Have we made them little images of ourselves, saturated with our ideas and those of other adults, or have we helped them grow from within, developing their own innate capacities and exploring their own individual interests? Seriously, have we been teaching children or teaching facts, making things or developing human personalities? Have we emphasized the products made each day, or the process used in making them? Have we ever felt, for a single moment, that what went onto the paper was more important than what went into the child's head and heart?

Too many teachers feel impelled by feelings of insecurity, or through lack of sound educational philosophy, to emphasize the product to the exclusion of the process. These are the teachers who seek books and magazines which provide specific directions for making stereotyped projects and products to be carried out by children in robot fashion, without having to think about what they are doing. Such teachers seek every source for a bag of tricks which can amaze the principal and the parents with the "results" which they are able to secure. Too frequently, principal and parents are impressed, and improperly give credit for products made without considering the process by which they were made. We can forgive the parents, for we didn't do a very good job with their art education, but we have a right to expect that all educational administrators will be able to recognize creative teaching when they see it. The school administrator who cannot recognize the teacher who develops creative personalities, even if the products of the children are not adult-like or museum-like in character, or

who cannot interpret the teacher's objectives to the public, fails in the fundamental purpose of his position.

There is no short cut to the learning process, for all real learning comes through experience, and any device which circumvents the relatively slow developmental experience of the child is not true education. We can't entirely blame the classroom or art teacher for teacher training programs which were inadequate in art and educational philosophy, and we can understand the pressures some teachers have to produce work which can help an uninformed administrator sell the schools to an uninformed public. The teacher who is confident in her philosophy, however, can do much to educate the principal and the parents. The teacher who is uncertain and ill-prepared can seek help and guidance through summer schools and workshops, and she will find much to help her in a good art education magazine. Whatever gaps need to be filled in, the teacher must be firmly convinced of the wisdom in her educational philosophy and the rightness of her course in following it. If she is a dedicated teacher, not merely a laborer who works for hire by the day, she will steer a straight course based on sound educational practice. She will keep this goal in mind, even if her work seems to be unappreciated at the moment, and her ultimate reward will be in the lives of the children about her.

When a puny product becomes the god and goal of the teacher she may be tempted to use any method which will secure results that impress administrators and public, and she is likely to discount the harmful effects of her teaching methods. Such an unfortunate attitude closely parallels that of the businessman who seeks profits by dubious methods, and it has no place in education. Methods like these are not lost on the children, either, for they lay the groundwork for adults who seek results at any cost. Basically, there is no difference between the use of noncreative and therefore non-educational procedures than there is in cheating at any other activity. We cannot rationalize the theory that we can begin by cheating, copying, using patterns, and then cheat a little less each day until we finally become creative. This is no more logical than to assume that a dishonest bank teller could become honest by stealing just a little less each week. We don't learn to be good by sinning, and we do not learn to be creative by imitating.

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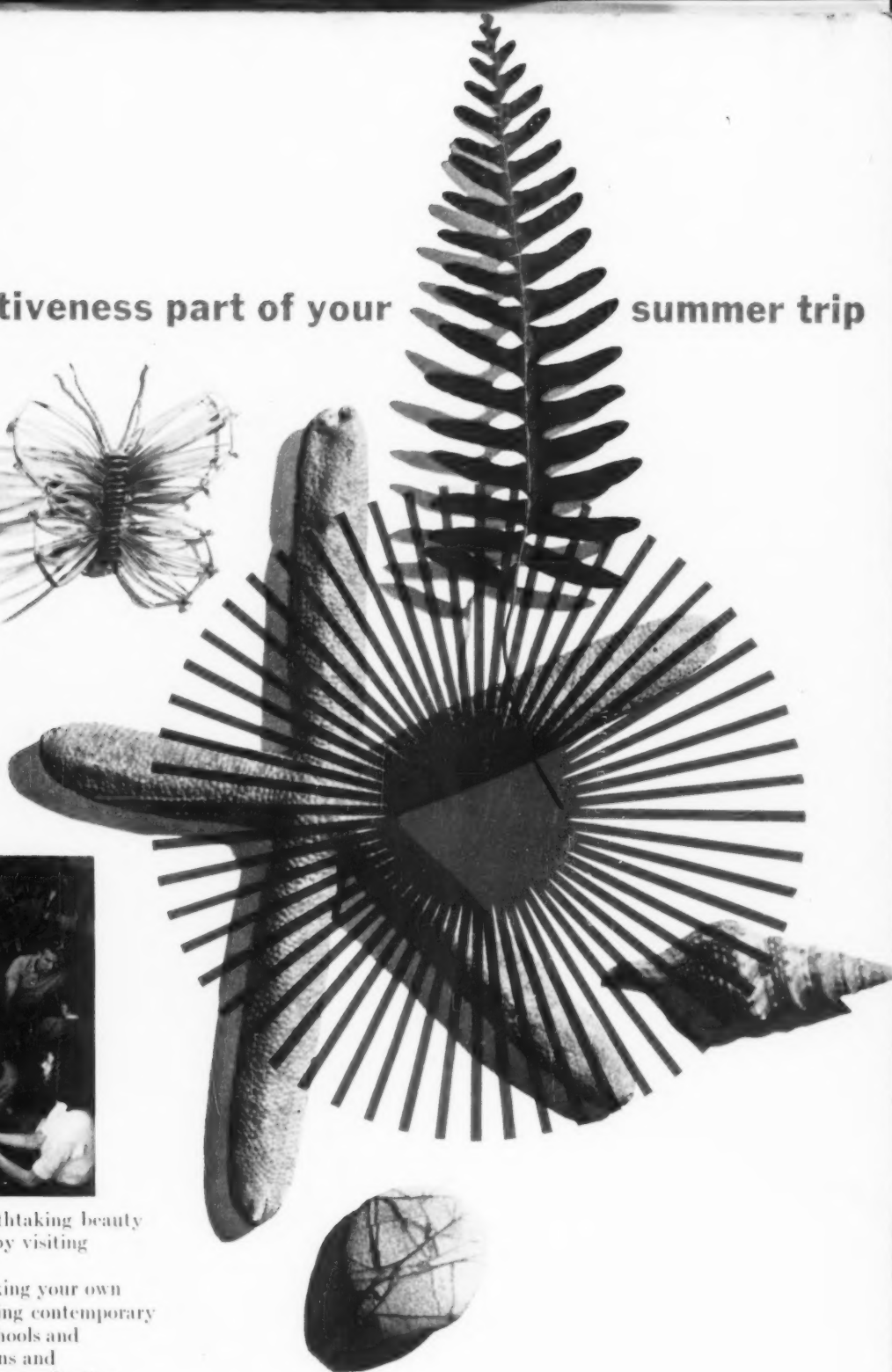
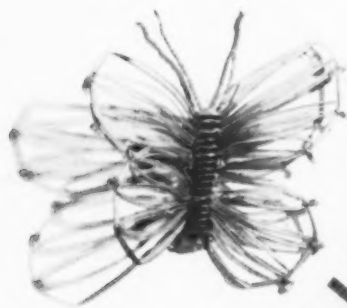
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